

AUGUST 1, 1953

MOTION PICTURE HERALD

Eisenhower's Decision: Tax Repeal or Not

REVIEWS (In Product Digest): FROM HERE TO ETERNITY, A BLUEPRINT FOR MURDER, HALF A HERO, ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE, THREE GIRLS FROM ROME, SWEETHEARTS ON PARADE, MAIN STREET TO BROADWAY, NO ESCAPE, MY HEART GOES CRAZY, TIMES GONE BY

Better Theatres

for AUGUST

**Wide-Screen Projection Factors
WITH CHART FOR DETERMINING CURVATURE**

Theatre and Program Promotion

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single Copy, 25 cents. All contents copyrighted 1953 by Quigley Publishing Company, Inc.

In Two Sections, Section One

"I'M BUSTING MY BUTTONS WITH PRIDE"



said the Ad Man, just back from M-G-M's Coast Studios where he got an eyeful of wonderful coming attractions filmed in the exciting new media. You'll hear plenty about them but listen to him briefly here:

★

"MOGAMBO" (Technicolor)

I saw the greatest African adventure-romance of all time. It was filmed on safari in Technicolor and is even bigger than M-G-M's "King Solomon's Mines." The jungle tears the veneer of civilization from a society beauty and a night club doll who fight for the devil-may-care leader of an expedition into the untravelled wilderness of the Dark Continent. Clark Gable and Ava Gardner are sensational together! There's passion, conflict, danger of wild animals and savage natives, all topped by the unprecedented BATTLE OF THE GORILLAS! "MOGAMBO" means The Greatest!

★

"ALL THE BROTHERS WERE VALIANT" (Technicolor)

I heard a Theatre Preview audience cheer the wide screen presentation of this famed action novel filmed in Technicolor in Jamaica, British West Indies. Brother against brother (Robert Taylor, Stewart Granger) for the arms of a beautiful girl (Ann Blyth) aboard a mutinous whaling ship. A strange honeymoon, a seething mutiny, a romantic tropical voyage, a spectacular encounter on a thrilling whale hunt, an adventuring rogue and a seductive island girl, the fight for the pearl fortune . . . it's all BIG and PACKED WITH TICKET-SELLING ENTERTAINMENT by the director and producer of "Ivanhoe."

"TAKE THE HIGH GROUND" (Technicolor)

I attended the audience Preview of this glorious attraction on a big theatre screen. It was made by the producer of "Battleground" in the same tradition of high humor and thrilling group spirit. The audience loved every minute of the stirring saga of boys from over the entire nation who become the men who'll "Take the high ground and hold it" as their rousing song tells it. Richard Widmark and Karl Malden, as tough sergeants, give memorable performances and beautiful Elaine Stewart adds to her star build-up in a provocative role. The gags, the gripes, and the training routine of the typical foot-soldier kept the Preview audience in constant merriment.

★

"KISS ME KATE" (Ansco Color)

What an attraction I saw! Stars, romance, Cole Porter melodies, comedy. They combine to make this superb production of the stage hit of two continents the big musical news of coming months (*Print by Technicolor*). Kathryn Grayson, Howard Keel, those "Show Boat" sweethearts, are wonderful as the sparring stage couple who are brought together in a performance of "Taming of the Shrew." Ann Miller, gorgeous dancer of the show, is the new girl in Keel's life, but Kathryn gets her guy back finally after hilarious complications. A big cast of great dancing and singing talents delivers Cole Porter's most melodious score in thrilling style. Add this to the Hall of Fame of M-G-Musicals!

★

"FORT BRAVO" (Ansco Color)

I sat on the edge of my seat, just as a theatre-full of lucky patrons did who caught the sneak Preview on the exciting wide screen of this fast-paced spectacular outdoor drama! Fort Bravo is a stockade manned by Union soldiers that contains Southern rebel prisoners. Of constant danger to all are savage Apache Indians. To this outpost comes a Southern belle (Eleanor Parker) who dupes the handsome Captain Roper (William Holden) and escapes with several of the rebels including her Southern fiancé (John Forsythe). The chase, filmed in Death Valley and the mountains of New Mexico, is gripping. The conflict of the love story, the savage attack by the Indians in an episode of memorable stature, the pictorial grandeur, the color make this an attraction to pack any house in the land.

(continued)

(continued)

"THE ACTRESS"

I saw performances that will take their place in the Screen Hall of Fame. Spencer Tracy is superb as the father of a stage-struck daughter, played with pathos and laughter by Jean Simmons, whose Mother, played by Teresa Wright, is touching in her understanding of her family. It's got the wide audience appeal of "Father of the Bride" and like that famed success, has national penetration in advance, in this case because of the Broadway stage hit "Years Ago" on which it is based. The play told of the girlhood of actress Ruth Gordon, and its authenticity yields laughter, tears, courage, youthful dreams and romance and all the ingredients that send patrons out of the theatre eager to tell friends: "Don't miss 'The Actress.' It's a wonderful picture."

★

"TORCH SONG" (Technicolor)

I saw the new Joan Crawford picture, her very first in Technicolor. It will make the millions who thrilled to her performance in "Sudden Fear" say: "Joan has done it again." In "Torch Song" she plays the sultry musical comedy star, Jenny Stewart, who came up the hard way and treats everybody that way until a blind pianist, handsome war veteran Michael Wilding comes into her life. This picture bristles with tension and suspense. Its love story is truly great. Magnificent in Technicolor, beautifully gowned and jewelled, Joan has a rare opportunity to combine her powerful dramatic talents with the singing and dancing that first won her acclaim. The story moves from rehearsal halls, where a big musical is in production, to smart supper-clubs and swank apartments. It's deluxe in every detail... the tops in mass audience entertainment!

★

"RHAPSODY" (Technicolor)

I saw a romance in big screen stature that is as inspiring as its setting — Paris, Zurich, The Riviera — and told against the love music of the world's immortals. It is fitting that Technicolor has been used to film its glories because Elizabeth Taylor has never been more alluring as the wealthy girl, whose selfish need of attention causes the man she loves to desert her and almost destroys another musical student who gives up his career for her. Handsome, exciting Vittorio Gassman, a new screen idol, and John Ericson, of the New York stage, are the two young men caught in the silken web of this seductress. Primarily a drama of conflict and passion, this superb attraction ranks with the great motion pictures that have been interwoven with the brilliant music of the masters.

"EASY TO LOVE" (Technicolor)

I saw an Esther Williams Technicolor musical in big screen grandeur to challenge "Million Dollar Mermaid" or any of her other great spectacular romantic attractions. Shapely Esther is the Aqua-Queen of Cyprus Gardens, Florida, beloved by all except her Boss (Van Johnson) who is too busy as a promoter. On a trip to New York she meets a famed night-club singer (Tony Martin) who gives her a White Way whirl and pursues her to Florida where her Boss finally realizes what he's been missing. Until you see for yourself you can't truly visualize the wonders of the four lavish water spectacles, one of them, for instance, showing Esther Williams leading 100 top American ski-jumpers towed by eight speedboats. After jumping over 12-foot raimps, she is lifted by helicopter 75 feet high to dive from a trapeze into the center of the 100 skiers. It's breathtaking! "Easy To Love" is easily the industry's next Musical Sensation!

★

AND MORE!

I saw completed footage of other great M-G-M attractions destined to make box-office headlines. For instance: Cinemascope scenes of "Knights of the Round Table" now being filmed in Technicolor in the locale of the story abroad. This masterpiece of the days when knighthood was in flower stars Robert Taylor, Ava Gardner, Mel Ferrer and many more. I saw hilarious sequences of the coming Lucille Ball-Desi Arnaz Technicolor comedy riot "The Long, Long Trailer" and it's everything you dreamed from this nationally beloved pair. I saw parts of a remarkable production filmed in Technicolor in French Morocco called "Saadia" starring Cornel Wilde, Mel Ferrer and the new beauty Rita Gam. It is rich with the intrigue, the dancing girls, the crack riders, the mystic excitement of that romantic setting. YOU BET I'M BUSTING MY BUTTONS WITH PRIDE... AND YOU'LL BUST YOUR RECORDS!

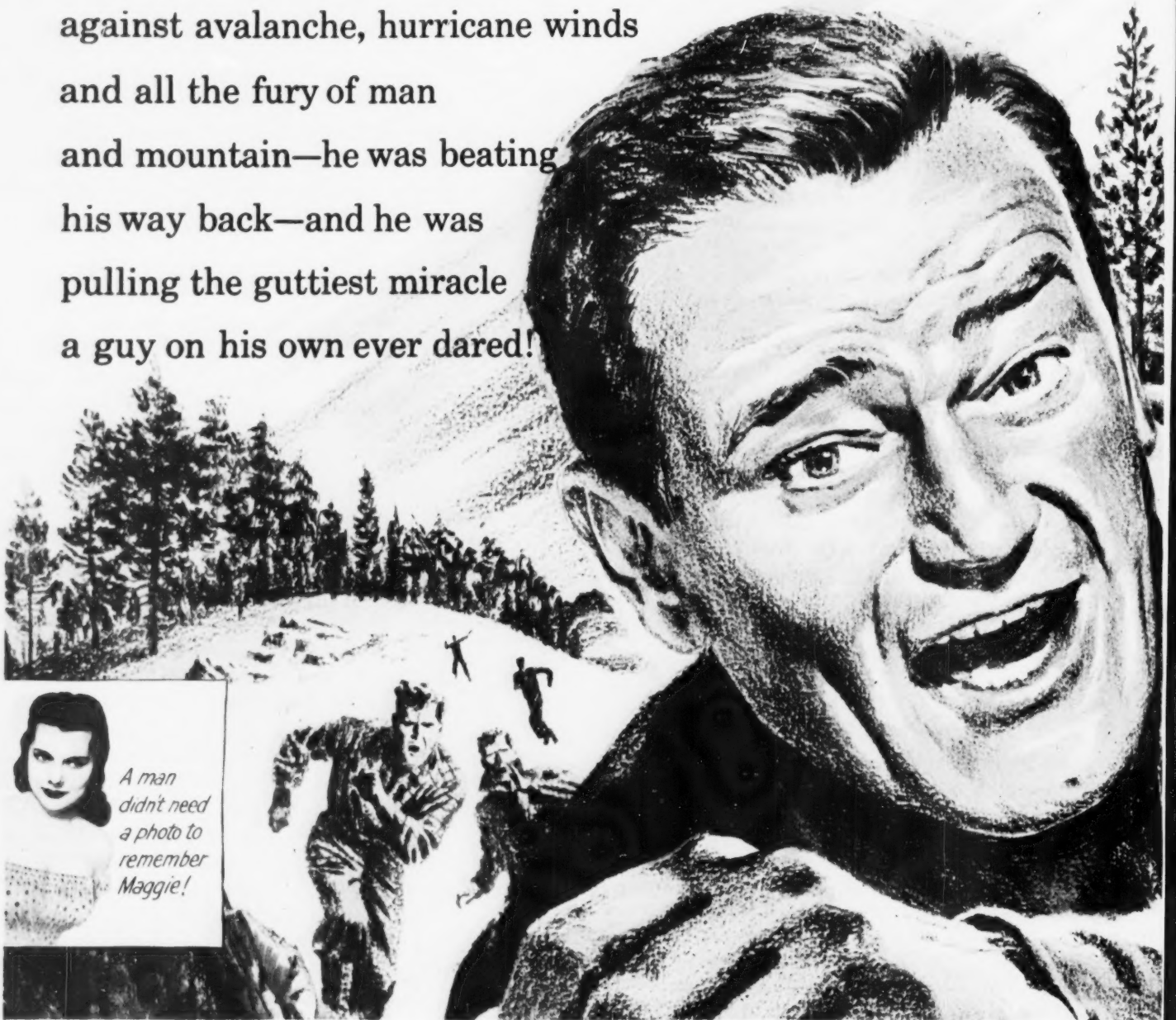
★

And when I got back, I heard the great "BAND WAGON" news! A sensation in its Washington, D. C. opening, the first date out-of-town to play simultaneously with its record-breaking Music Hall run!



Nobody had ever seen Doo scared before.

He had nerve to burn and he'd burned his way to a hot corner of the globe where no man had ever been before—the white-hell of the wasteland. And now against avalanche, hurricane winds and all the fury of man and mountain—he was beating his way back—and he was pulling the guttiest miracle a guy on his own ever dared!



*A man
didn't need
a photo to
remember
Maggie!*

ALBANY

Warner Screening Room
110 N. Pearl St. • 12:30 P.M.

ATLANTA

20th Century-Fox Screening Room
197 Walton St. N.W. • 2:00 P.M.

BOSTON

RKO Screening Room
122 Arlington St. • 2:30 P.M.

BUFFALO

Paramount Screening Room
464 Franklin St. • 8:00 P.M.

CHARLOTTE

20th Century-Fox Screening Room
308 S. Church St. • 2:00 P.M.

CHICAGO

Warner Screening Room
1307 So. Wabash Ave. • 1:30 P.M.

CINCINNATI

RKO Palace Th. Screening Room
Palace Th. Bldg. E. 6th • 8:00 P.M.

CLEVELAND

Warner Screening Room
2300 Payne Ave. • 8:30 P.M.

DALLAS

20th Century-Fox Screening Room
1803 Wood St. • 2:00 P.M.

DENVER

Paramount Screening Room
2100 Stout St. • 2:00 P.M.

DES MOINES

Paramount Screening Room
1125 High St. • 12:45 P.M.

DETROIT

Film Exchange Building
2310 Cass Ave. • 2:00 P.M.

INDIANAPOLIS

20th Century-Fox Screening Room
326 No. Illinois St. • 1:00 P.M.

JACKSONVILLE

Florida Theatre Bldg. Sc. Rm.
128 E. Forsyth St. • 3:30 P.M.

KANSAS CITY

20th Century-Fox Screening Room
1720 Wyandotte St. • 1:30 P.M.

LOS ANGELES

Warner Screening Rm
2025 S. Vermont Ave.

MEMPHIS

20th Century-Fox Sc R
151 Vance Ave. • 12

MILWAUKEE

Warner Theatre Sc Rm
212 W. Wisconsin Ave.

ley

JOHN WAYNE

in

Island IN THE Sky

From the blood-racing adventure best-seller by Ernest K. Gann, author of 'The High and The Mighty'

CO STARRING

LLOYD NOLAN • WALTER ABEL • JAMES ARNESS • ANDY DEVINE

WITH ALLYN JOSLYN • JAMES LYDON • HARRY CAREY, JR. • HAL BAYLOR • SEAN MCCLORY

WALLY CASSELL • GORDON JONES • SCREEN PLAY BY ERNEST K. GANN

DIRECTED BY WILLIAM A. WELLMAN

A WAYNE-FELLOWS PRODUCTION • DISTRIBUTED BY WARNER BROS.

ALL ITS THRILLS THRILLINGLY HEIGHTENED BY

WARNERPHONIC SOUND

THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE OR GIANT SCREENS

MR. SHOWMAN
ATTENTION!

"Island in the Sky" is a story in a thousand! John Wayne lashes out with a performance so outstandingly powerful that you owe yourself the thrill of seeing it without delay!

WARNER BROS.
TRADE SHOW
AUGUST 6th

MINNEAPOLIS

Warner Screening Room
1000 Currie Ave. • 2:00 P.M.

NEW HAVEN

Warner Theatre Projection Room
70 College St. • 2:00 P.M.

NEW ORLEANS

20th Century-Fox Screening Room
200 S. Liberty St. • 8:00 P.M.

NEW YORK

Home Office
321 W. 44th St. • 2:15 P.M.

OKLAHOMA

20th Century-Fox Screening Room
10 North Lee St. • 1:30 P.M.

OMAHA

20th Century-Fox Screening Room
1502 Davenport St. • 1:30 P.M.

PHILADELPHIA

Warner Screening Room
230 No. 13th St. • 2:00 P.M.

PITTSBURGH

20th Century-Fox Screening Room
1715 Blvd. of Allies • 1:30 P.M.

PORTLAND

Star Sc. Rm.
925 N. W. 19th Ave. • 2:00 P.M.

SALT LAKE

20th Century-Fox Screening Room
316 East 1st South • 1:00 P.M.

SAN FRANCISCO

Republic Screening Room
221 Golden Gate Ave. • 1:30 P.M.

SEATTLE

Modern Theatre
2400 Third Ave. • 10:30 A.M.

ST. LOUIS

Srenco Screening Room
3143 Olive St. • 1:00 P.M.

WASHINGTON

Warner Theatre Building
13th & E Sts. N.W. • 1:30 P.M.



A SHOWMAN'S DREAM COME TRUE!



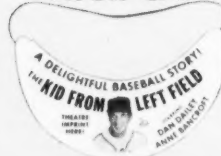
We've timed this one for the height of baseball-season interest. It's a wonderful story, with that "Pride of St. Louis" guy, full of joy and laughter and heartwarming romance. It's got everything your patrons want for grand slam entertainment!



GET BEHIND IT with local ball club tie-ups, Most Valuable Player Awards, newspaper contests on "Why I'd Like to Manage a Big League Club"!

GET THE PRESSBOOK packed with seven pages of great selling angles! And all these novelties are available!

VISOR CAP



IMPRINTED TOY BALLOONS



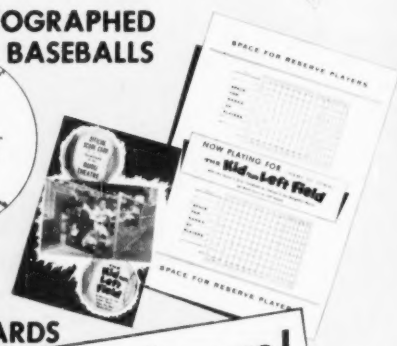
BASEBALL BAT PENCIL



AUTOGRAPHED BASEBALLS



OFFICIAL SCORE CARDS



— and more!



THERE'S NO BUSINESS LIKE **20** CENTURY-FOX BUSINESS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

MARTIN QUIGLEY, JR., *Editor*

Vol. 192, No. 5

August 1, 1953



Playing With Fire

by MARTIN QUIGLEY

ANYONE who does not know that the motion picture and the industry stand in a particularly sensitive relationship with its public is gravely unaware of the nature of the medium and the history of the industry's public relations as well.

The motion picture is a medium of uniquely great potentialities of influence upon the thought and behavior of its patrons, particularly the youth who constitute such an important part of the theatre's public.

Arising out of this and other considerations the industry—whether it likes it or not—stands charged by all qualified leaders of public opinion with a grave responsibility for the character of the entertainment presented in the theatres.

As an imperative, and also practicable, means of discharging this responsibility the industry in 1930 adopted and put into effect a Production Code. This Code and its related method of application has been offered to the public as proof of the industry's acceptance of its responsibility for the moral character of its product and as evidence of its intention sensibly to discharge that responsibility.

During the twenty-three years since the adoption of the Code the spread of politically constituted censorship has been stopped. During this period the motion picture and the industry have risen in public esteem. Parents, clergy and educators, observing that production has been carried on in an atmosphere of responsibility under the Code, have developed an attitude of respect for motion pictures. This good reputation has become a great asset of the industry. It should not be heedlessly jeopardized.

RECENTLY a judgment of the administrators of the Production Code was challenged and defied by an independent producer who has his own ideas as to what constitutes acceptable entertainment in a mass medium and may be more concerned about these and other considerations than he is about the reputation of the industry and the measure of public goodwill which it enjoys.

Whether or not the judgment exercised by the administrators of the Production Code in this instance was sound and proper is beside the point. These adminis-

trators are the persons who have been authorized by the organized industry to render such a judgment. They are not strangers to the industry or to the work in which they have been authorized to deal. They constitute, moreover, the authority which the industry has offered to the public as assurance of the moral custodianship which the public demands that the industry provide.

Any effort in the direction of repudiating this authority is, simply and plainly, a betrayal of the industry's compact with its public. Any such betrayal is not likely to come off with impunity.

It is true that when the producer in the present instance appealed from the judgment of the Code administrators the appeal was denied. But most unfortunately the denial of the appeal has not, in effect, been concurred in by several leading exhibition interests which—strangely enough in the circumstances—stand in the most immediate and sensitive relationship with the public and which are in the most exposed and vulnerable position for adverse public reaction.

THE Production Code has been of great and significant aid and protection to these very same theatres. In the past, in face of outraged public reaction, it has been such theatres that have been hit first and hardest. It was the important theatre operator who cried loudest for ways and means of restoring public confidence in his business. He found out then that the public knows that irrespective of what the producer makes it is the exhibitor who decides what the public will see.

Obviously, just exactly what constitutes a fit or an unfit subject for public exhibition in the theatres to persons of all age and social groups becomes at any time or place a question of many controversial aspects. In the prevailing moral climate of these days it is only to be expected that there should be differences of opinion, even though there is unanimity among those who by training and experience seem best qualified to judge.

But all this is beside the essential point, which is that the motion picture industry has made a bargain with its public. It has offered the Production Code as its assurance to the public that it maintains a sentry on watch to guard the public welfare. It should keep the faith for these two very good reasons: The first is because it is the honorable thing to do; the second is because betrayal of public confidence is always dangerous—and sometimes disastrous!

Letters to the Herald

Challenging a Canard

TO THE EDITOR:

As one who earns his bread and butter in the motion picture industry, I feel that I would be remiss if I permitted Noel Meadow's statement in last Sunday's "Times" that "the disease is, and has been, bad pictures"—referring to the present state of the film industry—to go unchallenged.

The time is past due when the canard about movies being "bad" was spiked. Some time ago it became "smart" for individuals to assume a superior attitude toward the movies and employ an odoriferous six-letter word in alluding to them. Apparently, Mr. Meadow, who should know better, has wittingly or unwittingly fallen in line with the spurious and fallacious attitude toward the movies.

No responsible individual associated with motion pictures would be intemperate enough to suggest or contend that every film produced is a masterpiece or of superior quality. The law of averages in any endeavor precludes perfection. I do contend, however, that the motion picture industry over the years has established a remarkable and commendable record for turning out top quality productions.

There was a period after the war, due to the impact of television and other causes, when the quality of production was admittedly low, but that has long since been corrected. This truth is unequivocally evident to any individual who is fair and objective in his appraisal of the motion picture.

The fact is that the improvement in motion picture production has made it increasingly difficult for the New York Critics Circle and other established and highly-regarded polls to select the ten best films of the year. There is sufficient quality production from which to choose as to make it a comparatively easy task to select double that number of "best" films.

As a young creative art form, I submit that the motion picture industry can take tremendous, justifiable pride in the following list of pictures of superior quality which were produced in the 1952-53 season—a period that runs approximately from September 1, 1952 to August 31, 1953.

I have no doubt that a consensus of opinion of the New York film critics will concur in my opinion that the enumerated films were all of superior quality, and therefore belie any charge that motion picture business isn't what it should be because of "bad" movies.

The films I would offer in evidence are "Just for You," "Come Back, Little Sheba," "Shane," "The Lusty Men," "Hans Chris-

tian Andersen," "Peter Pan," "Split Second," "The Steel Trap," "My Cousin Rachel," "Ruby Gentry," "The Star," "The President's Lady," "Call Me Madam," "Tonight We Sing," "O. Henry's Full House," "The Quiet Man," "Snows of Kilimanjaro," "Springfield Rifle," "High Noon," "The Thief," "Breaking the Sound Barrier," "Limelight," "Moulin Rouge," "The Iron Mistress," "I Confess," "The Happy Time," "Member of the Wedding," "The Juggler," "The Prisoner of Zenda," "Above and Beyond," "The Bad and the Beautiful," "The Naked Spur," "Lili," "Sudden Fear," "The World in His Arms," "Young Bess," "Julius Caesar," "The Story of Three Loves."

When one considers what the motion picture craftsmen have been doing over the years with the five basic story plots from which they draw for their screen stories, no one but an implacably biased critic would not take off his hat to them. Up until a few years ago, they successfully wrested 400 film productions a year from the five basic plots. In recent years, this has been cut to 300 annually.

While almost any motion picture season will turn up anywhere from fifty to seventy-five productions of superior quality, its much older sister art, the stage, is considered to have had quite a successful season if four or five hits are turned up. In this connection, permit me to quote the observation of Jack Gaver, United Press drama reviewer, on the drama season just drawing to a close. Mr. Gaver says of the season that it was "almost as uninspired as a testimonial dinner. Or television."

I sincerely hope we have heard the last of loose talk about "bad" movies.—JOSEPH G. ERHLICH, New York City.

Community Asset

TO THE EDITOR:

It seems me a great part of the public could be aroused to the realization that television can and is a threat to a basic and needed industry if the entertainment world is to remain on a high level and progress.

So often the people are unaware and apathetic to their very interests, and in this case do not realize that the only source of good pictures is from the movie industry. It takes money and talent to produce masterpieces, and unless the box office is adequately supported, we will be subjected to mediocrity and oblivion.

It is up to the far-seeing alert individuals not in the industry to sense this situation through the press and personal support to solve the fading drama in many of our

MOTION PICTURE HERALD

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smaller cities and drops in attendance in many large cities.

We must inform the public that they get what they pay for and that the loss of a theatre is their loss.—L. W. OSWALD, Oswald's Pharmacy, Naperville, Illinois.

[L. W. Oswald, pharmacist of Naperville, Ill., a local merchant of experience and reputation, wrote in a guest editorial in the "Naperville Sun" that the local theatre should be patronized as an essential part of community life.—Editor.]

THE Society of Independent Motion Picture Producers wants its own export association, and Ellis G. Arnall, its president, was in Washington last week exploring possibilities. He talked, first, with the Federal Trade Commission, because the Society must have its approval to be immune from anti-trust action; secondly, with Charles Mayer, former executive of the Motion Picture Export Association. Mr. Arnall stressed the Society wants to "sell pictures" abroad rather than haggle about remittances and import permits. He didn't say the Society was unhappy about the MPEA, but did say: "We are dissatisfied with our own lack of activity in the foreign market."

► There are many places for special corporate pleading, and one which has grown in importance is the newspaper page. A unique application came last Friday when Warner Brothers took half the page opposite the *Wall Street Journal's* editorial page to present its case for Warner SuperScope. The advertisement was a duplicate of the one appearing in motion picture trade publications, bearing messages from Jack L. Warner, vice-president in charge of production, and Benjamin Kalmenson, general sales manager.

► There is a limit to how long a complaint can be. Skouras Theatres recently was granted the right to file an amended complaint in its \$88,000,000 anti-trust suit against the distributors by Federal Judge John F. X. McGohey. The right was granted following dismissal of the action on a motion by distributor defendants on the ground that the Skouras complaint was too long and, according to Federal legal procedure, complaints must be simple and concise. The Skouras complaint ran approximately 35,000 words, covered 124 pages and 291 paragraphs, plus lengthy sub-paragraphs.

► Some of the strongest Senate supporters of the Mason admission tax relief bill were the members of the Small Business subcommittee which studied industry trade problems.

On the Horizon

► One company admits to "straddling the fence" these days. It is Allied Artists. Norton Richey, president of the AA subsidiary, Monogram International, said the other day before leaving for Europe that this was the best policy "amid frenzy and confusion." He added: "This is a position which can be maintained indefinitely, comfortably and profitably, and becomes untenable only when the fence no longer exists, and frankly I think that is a long way off, so far as overseas markets are concerned." He said AA would produce in CinemaScope and 3-D, but would not lessen its supply of two-dimensional product. He added there were 3-D films in the twenties, color films long before that, and talkies in 1905, and that anybody who had climbed off the fence in those days would have invited disaster.

► The always grim spectre of a product shortage is made to appear a little less threatening by figures released last weekend by Geoffrey Shurlock, operating head of the Production Code Administration, to the effect that studios have been submitting scripts to the PCA at the rate of 40 per month, which suggests loosely that the 1953 production might total more than 400 features

in spite of the fact that only 165 domestic films were given PCA seals in the first six months. The 1952 total was 317. Although it is true that not all scripts submitted to the PCA become pictures, and that not all pictures produced have been submitted to the PCA in script form, it is a reasonably dependable rule of experience that the numerical relationship between submission of scripts and production of pictures is constant.

► The French have a reputation for logic. The English and the Americans have a saying that the French are a funny people. Behold, brethren of the industry, the Cinema Aid Law passed recently by the French Senate. It provides that each time television shows a film, television must pay into the Cinema Development Fund. The Senators passed the bill at 4:45 in the morning. They were hot in debate. Some of them said the law would give the film industry a false sense of security. Others claimed the industry was weak even before television. One clause in the law forces producers to personally contribute at least 10 per cent of the capital for any production. One Senator claimed that of France's 300 producers only 90 were active, and of these only 50 worked regularly.

In BETTER THEATRES

Efforts to make more light available at the screen, accelerated by wide screen and 3-D, already have brought results in reflector lamps of 125-130 amperes, and in more efficient light (heat) filtering; yet among new carbons discussed in the Needle's Eye department are several which await further reduction of the aperture heat problem. With wide screen presentation on the way, substantial gain in brightness is attainable at the screen itself, through its design and installation. These phases of application are dealt with by Gio Gagliardi in "Projection Factors of Wide-Screen Installation."

In continuing his series on Management, Curtis Mees this month sets forth considerations and procedure of advertising and publicity.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York." Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Stone, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone HOLlywood 7-2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FRAnce 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

This week in pictures



AS THE "PARAMOUNT JUBILEE SHOWS" were run in 33 cities Monday, company executives welcomed exhibitors, critics, reporters and civic leaders. Above, in New York, showmen Leon Rosenblatt, Tom Adams and Jack Harris; Henry Randel, Paramount New York district manager; Arthur Steele, exhibitor; Myron Sattler, New York branch manager; and Larry Morris, B. S. Moss Theatres. Right, in New York, Sol A. Schwartz, RKO Theatres president; Adolph Zukor, Paramount board chairman, and Samuel Rinzler, Randforce circuit head.



A NEW DISTRIBUTION AGREEMENT, between RKO Pictures and Walt Disney Productions. The men are James R. Grainger, seated, RKO Pictures president, and Roy Disney, president of Walt Disney Productions. The pact provides for release of "Rob Roy," and short subjects, and re-release of "Pinocchio," next April.

"ROMAN HOLIDAY," right, will follow MGM's "The Band Wagon" into Radio City Music Hall. Produced and directed by William Wyler, and starring Gregory Peck and Audrey Hepburn, it is one of the three Paramount films screened for exhibitors and public opinion makers Monday in Paramount's series of Jubilee showings.





IN Jellico, Tenn., Mayor William Humphries shows touring Grace Moore Scholarship winners the singer's birthplace. Warners' "So This Is Love," based on her life, opened Wednesday at Knoxville.



by the Herald

IN BOSTON, where "No Escape" opened, producer Hugh MacKenzie, left, and star Lew Ayres, center, meet with exhibitors at luncheon. They are with American Theatres' film buyer Henri Schwartzberg, and, right, bookers Joe Saunders and Sam Feinstein.



PROMOTING the new theatre collection to aid the American Korean Foundation drive for funds, General James A. Van Fleet (Ret.) poses for still and newsreel photographers at the 20th-Fox home office with Koreans and collection cans. Shown to news and trade writers and publishers and radio and television specialists were the special films for television and theatres. See page 34.



AT THE ALAMO, stars of Universal-International's "The Man from the Alamo," which opened in San Antonio, lay a wreath. In array are Hugh O'Brian, Texas Attorney General John B. Sheppard, Chill Wills, Julia Adams, and Lynn Krueger, Majestic theatre manager.



by the Herald

TELLING ABOUT "Duel in the Jungle," which they will make in South Africa, Northern Rhodesia and London. The men are George Marshall, director, and Tony Owen, producer. The picture will be in color and will have as stars Jeanne Crain, Dana Andrews and David Farrar. It will be distributed in Great Britain by Associated British Pictures, one of the backers, and elsewhere probably by an American major company. Sam Marx wrote the screenplay.

PRESIDENT MULLS TAX; TRADE WAITS

by J. A. OTTEN

WASHINGTON: The Mason bill to exempt motion picture theatres from the 20 per cent Federal admissions tax Monday went to President Eisenhower, following last Friday's speedy Senate passage of the measure without amendment.

The president, who has been more than a little occupied with foreign affairs this week, has until midnight Friday, August 7, to act, one way or the other, on the legislation.

If on the deadline date, Congress is in session and the President does not act, the bill will become law anyway. If Congress should have adjourned by then, and the President does not act, the bill automatically dies, the victim of a "pocket veto." If, as did not seem likely at mid-week, the President should veto the bill, Congress could by a two-thirds vote override the veto.

When—and, of course, if—the bill becomes law, the tax exemption will take effect September 1. The bill provides that "amendments made by this act shall apply only with respect to amounts paid, on or after the first day of the first month which begins more than 10 days after the day on which this act is enacted, for admissions on or after such first day." In plain English, this means that theatres would not have to pay Uncle Sam the tax on any tickets sold on or after September 1.

At midweek officials of the Council of Motion Picture Organizations were at work trying to swing Administration sentiment to favor the bill. To counteract reported Treasury opposition, COMPO chiefs were scheduled to see President Eisenhower Thursday afternoon to present their case.

Opinion Makers Reached To Explain Position

They were contacting newspaper and radio reporters and commentators, giving the industry's answers to the three main criticisms to the bill—that the saving will not be passed on to the public; that the Treasury will lose too much money and that it's unfair to single out one industry for early excise tax relief.

COMPO optimism concerning the bill's final approval appeared to be based principally on the fact that the Administration and the Treasury made no determined effort to halt the progress of the bill through Congress. COMPO officials point out that the Administration might have obstructed the bill at any of several stages, but did not, and that the Treasury presented what appeared to be only perfunctory opposition to it.

COMPO also was putting heavy reliance on the support the bill got from Republican leaders in both the House and Senate and from the lack of opposition on both the House and Senate floors. "In view of the attitude demonstrated by the Senate leadership during the debate," said H. A. Cole, COMPO tax committee chairman, "I don't see how the President could veto the bill."

The Senate took only 35 minutes to pass the bill Friday, with only one Senator criticizing it, and that criticism only indirect at that. Final passage was by a voice vote, with, at most, only two or three negative votes.

From the start it was obvious that COMPO's intensive work had paid off and that the skids were greased for speedy Senate approval without amendments. Finance Committee chairman Millikin (R., Colo.) and Acting Majority Leader Knowland (R.,

Calif.) both warned strongly against any amendments as jeopardizing the chances for passage of the bill.

Senate approval climaxed an almost unbelievable last minute drive by COMPO to get approval before the end of current Congressional session. The bill was reported out of the House Ways and Means Committee only July 10, and in less than three weeks was driven through both houses of Congress.

One feature of COMPO's last minute drive was the preparation of an all-inclusive informational kit regarding the bill and which was placed in the hands of every Senator.

Designed as ready reference material to aid Senators in consideration of the measure, the kit covered these subjects: Tax

(Continued on page 16, column 3)

THE GOOD FIGHT

THE campaign for repeal of the Federal tax on motion picture theatre admissions has been a good fight in every sense of the term. This is true not merely because members of both houses of Congress were overwhelmingly convinced of the justice of the industry's request for ending the tax. There is always a merited sense of satisfaction in attaining a difficult and elusive goal. However, the campaign was "a good fight" for reasons other than because it was victorious. The benefits of the unified action which was achieved will accrue to the industry for a long time to come.

The victory in the campaign is a victory for COMPO. That organization, so slow a-borning, had a difficult infancy. Now that it has proved itself an effective instrument for the welfare of all branches of the industry and everyone in it, it should enjoy a long and fruitful maturity of service.

Everyone in the industry who helped in any way during the campaign, and in the abortive one just prior to the outbreak of the Korean War three years ago, deserves a share in the credit for the good fight. Special mention is due to the leaders. A heavy burden fell on Robert Coyne, COMPO special counsel. The co-chairmen of COMPO's tax committee, Col. H. A. Cole and Pat McGee, worked tirelessly and effectively with little regard to the demands of their own affairs during the many months of the campaign. COMPO's triumvirate—Truman Rembusch, Sam Pinanski and Al Lichtman—were responsible for the original selection of the tax committee and for some of the basic policy. They co-

operated with the tax committee throughout the campaign. Others with key roles were Charles E. McCarthy, COMPO's information director, who devoted almost all his time to the campaign, and Albert E. Sindlinger whose statistical studies were effective weapons. Congratulations also are in order for the COMPO tax committee men in every exchange area. To all—"Well done!"

The point now has arrived when every exhibitor should express thanks for their help on the Mason Bill. COMPO has asked that every exhibitor write to his Representative, his two Senators and to the leaders in both houses who made passage of the measure possible. Writing these letters will be one duty that will give great pleasure and satisfaction to every theatre operator.

There still remains to be done a certain amount of public relations work. Thus far efforts have centered on Congress and the Treasury. The reasons for the elimination of the admission tax apparently are not well known by some newspaper editors and other "opinion makers." In this connection every exhibitor has work to do in his own community. A presentation of an outline of the same type of information given Congressmen will inform newspapermen. Some members of the public will also ask questions.

In the years ahead, whenever the industry faces a difficult problem, it may look back with satisfaction and draw strength from the fact that virtually the impossible was done in the 1952 and 1953 tax repeal campaign by industry-wide teamwork.

—M. Q., Jr.

"I have seen

The Robe *in* **CINEMASCOPE**

After ten years of planning and preparation, the first assembled version of "The Robe" in CinemaScope was screened a few days ago at our Hollywood studios.

It was the proudest and most exalting experience of my entire association with the motion picture industry.

It was an event that made an indelible impression in the hearts and minds of all those who witnessed it. It was worth all the pains of its creation; all the untiring travels by Spyros P. Skouras in his unceasing search for entertainment progress; all the sleepless nights, the unending experimentation and diligent application by Darryl F. Zanuck and his production associates.

Filmed in any medium, Lloyd C. Douglas' celebrated novel "The Robe" would rank with the biggest money-makers the screen has ever known. In the unparalleled CinemaScope process, in Color by Technicolor, and projected on our panoramic Miracle Mirror Screen with

Continued on following pages

CinemaScope Stereophonic Sound, it will be the greatest box-office attraction of all time.

For there can be no doubt that "The Robe" in CinemaScope opens an historic new chapter in the annals of motion pictures. From beginning to end, during every minute of its more than two hours of running time, it surges with dramatic power that beggars description.

"The Robe" is one of the greatest novels of our time and the impact of its timeless story is doubly intensified and gloriously enhanced through the magic of the anamorphic lens.

"The Robe" in CinemaScope relates the greatest story of love and faith ever told, and in its unfolding, casts a spell that elates the spirit as it excites with its spectacle; it stuns with its glory as it embraces the audience without the use of glasses.

There is unprecedented greatness in majestic sweep and grandeur of its spectacle. There is overwhelming power in its cast of teeming thousands, in the rise of armies as the Imperial might of Rome hurls all its power against the Word of God. There is greatness in the impassioned love of a man and woman who find in each other's arms what all mankind is searching for.

20th Century-Fox
presents

The Robe

TECHNICOLOR

The First Motion Picture in

CINEMASCOPE

The Modern Miracle You See Without The Use Of Glasses!

Above all, "The Robe" in CinemaScope renders an inspired service to humanity as it transports you back through the centuries to the dawn of Christianity.

You will see never-to-be-forgotten performances by Richard Burton, the sensational young star who portrays Marcellus; Victor Mature, as the Greek slave Demetrius; Jean Simmons, Michael Rennie, Jay Robinson, Dean Jagger, Torin Thatcher, Richard Boone, Betta St. John and many other outstanding players in the cast of thousands.

"The Robe" in CinemaScope has been superbly produced by Frank Ross, whose imagination first was gripped by this wonderful story more than a dozen years ago. Frank Ross had a vision of greatness and splendor and now that vision has been realized as a miraculous reality.

"The Robe" in CinemaScope has been masterfully directed by Henry Koster, whose record, already replete with brilliant achievement, is crowned with the glory of the "The Robe" in CinemaScope.

The inspired screen play for "The Robe" in CinemaScope was written by Philip Dunne, who with "The Robe" surpasses even his previous towering and memorable scenarios.

The breathtaking photography for "The Robe" in CinemaScope reiterates the genius of Leon Shamroy, three times the recipient of an Academy Award. It was properly fitting that he should have been selected for this pioneering assignment, and his work in "The Robe" in CinemaScope touches the very peak of magic and will be recorded as the ultimate in cinematic annals.

And now "The Robe" in CinemaScope will be delivered to the showmen of the world, to exhibit it with power and dignity, to realize its infinite potentials, to march forward with its surpassing greatness.

I believe that "The Robe" in CinemaScope fulfills every promise inherent in the motion picture medium. I am convinced that "The Robe" in CinemaScope will bring to theatres throughout the world the greatest number of people ever to see a single motion picture.



Al Lichtman, 20th Century-Fox

COMPO WINS ITS SPURS



THE ORGANIZERS of the tax campaign, as they met originally in New York, in June, 1952. In left to right order, above, are Al Lichtman, Sam Pinanski, and Trueman Rembusch, representing distribution, the Theatre Owners of America, and Allied States Association, respectively; Pat McGee and Col. H. A. Cole, co-chairmen of the campaign, and Charles McCarthy, public relations executive of the Council of Motion Picture Organizations. At the right, Robert W. Coyne, COMPO special counsel.

Photos by the Herald

WASHINGTON: The Council of Motion Picture Organizations and the motion picture industry as a whole have emerged from the tax repeal campaign in the one case, more firmly entrenched than ever as a vital segment of the industry, and, in the second, with more friends in Washington than ever before in industry history.

COMPO officials Monday urged industry members to keep the many good friends won during the campaign. Said Trueman Rembusch, a member of COMPO's ruling triumvirate, "It's all too customary for individuals, organizations and industries to petition their Congressmen for support of particular legislation and, if it is forthcoming, to say no more about it."

"It is unprecedented for people to return and thank the lawmakers once they have obtained what they asked for. That is what we ask every member of the industry to do—send a message of thanks and appreciation to their own Representatives and Senators and to those key people in Congress who did so much to obtain passage of the bill."

COMPO, said Mr. Rembusch, especially urged industry members to send such messages to the following:

Senator Eugene Millikin, chairman of the Senate Finance Committee;

Senator William Knowland, Senate majority leader;

Representative Joseph Martin, Speaker of the House;

Representative Charles Halleck, House majority leader;

Representative Daniel Reed, chairman



of the House Ways and Means Committee;

Representative Noah Mason, author of the tax exemption bill;

Representative Allen (R., Ill.), chairman of the House Rules Committee.

Along these lines, Arthur Freed, president of the Motion Picture Industry Council, on Monday telegraphed Vice-President Nixon, Senator Knowland and Representative Kuchel (R., Calif.) expressing the gratification of the entire Hollywood industry on their work in behalf of the repeal of the admission tax.

No matter what fate overtakes the Mason bill on President Eisenhower's desk, the industry was generally agreed that as a result of the tax campaign COMPO's future was assured, the drive being called an example of teamwork by all branches of the industry and an example of what can be done when individual forces operate as a unit to accomplish a purpose.

The immediate future projects of COMPO have not been determined, all other functions having been put aside to concentrate on the tax repeal campaign. However, the vast potentials of the organization have been

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TAX BILL

(Continued from page 12)

Revenue Estimate—Mason Bill vs. Present 20 Per Cent Admissions Tax; the favorable House Ways and Means Committee report on the bill; a joint statement by H. A. Cole and Pat McGee, COMPO tax committee co-chairmen; argument against amendment to the bill—"Any amendment is a vote against the bill"; excerpts from the "Congressional Record" concerning the tax on theatres; trend of admissions tax declines, 1946-53; impact of theatre closings on other taxes and local businesses; urgency of emergency chain reaction hits film production; fact documentation—sources, methods, and procedures, and comments from the "Congressional Record."

The kit was prepared under the direction of Col. Cole and Mr. McGee, and two of COMPO's governing triumvirate, Trueman Rembusch and Sam Pinanski, as well as Robert Coyne, COMPO special counsel.

With these kits on each Senator's desk, Chairman Millikin called the bill up for consideration Friday afternoon. He opened by reading excerpts from the Finance Committee report on the bill, describing the "serious economic condition" confronting the industry and pointing out that since 1946 more than 5,000 theatres have closed.

Supporting Senator Millikin were Senators Neely (D., W. Va.) and Long (D., La.), as well as Senator Smathers (D., Fla.), a member of the small business subcommittee which recently held hearings on industry trade problems.

In a strong plea against any amendments, Senator Millikin went on to say that he doubted the bill would get out of a House-Senate conference or would "survive a veto" if the revenue loss incurred by the bill were increased by amendments. Senator Butler (R., Neb.) made a half-hearted attempt to introduce an amendment to favor the watch industry, but this was withdrawn in an exchange between Senators Butler and Knowland which some observers felt might have been arranged in advance to discourage the offering of other amendments.

Only Senator McCarran (D., Nev.) refused to be discouraged and tried to add a clause exempting cabarets, roof gardens and restaurants from the tax, but it was voted down. Immediately afterwards, the bill was passed by the Senate and sent on its way to the White House.

RCA Announces Equipment For 3-D 16mm Pictures

New portable 16mm arc projection equipment designed to use 3-D motion pictures for business and industry was announced last week by the Engineering Products Department, RCA Victor Division, Radio Corporation of America. The Raphael G. Wolff Studios of Hollywood is cooperating with RCA in providing a 3-D experimental production to demonstrate with the new equipment, a demonstration of which was scheduled to be held at the Sheraton Hotel in Chicago Friday.

**THE BIG PICTURE
OF THE YEAR
OPENS WEDNESDAY
AT THE CAPITOL, N.Y.**

COLUMBIA PICTURES presents

**FROM HERE
TO ETERNITY**

starring

**BURT LANCASTER · MONTGOMERY CLIFT
DEBORAH KERR · FRANK SINATRA · DONNA REED**

Screen Play by DANIEL TARADASH • Based upon the novel by JAMES JONES • Produced by BUDDY ADLER • Directed by FRED ZINNEMANN

Terry Ramsaye Says



PETER PAN PASSES—With the crossing of the last horizon by Maude Adams we are made conscious of how the swift evolutions of the century are leaving the fames of not so long ago to tradition. Only a fortnight before another famed lady of the stage, Frankie Bailey, a very antithesis of Miss Adams and some 14 years her senior, came to her end in Hollywood.

Miss Adams, at the age of twenty-five, with years of stage behind her, came into her real fame in the fairyland role of "Peter Pan" in the year of 1905. That was the year the nickelodeon was born.

The screen sometimes hopefully sought her in vain. There was that about the motion picture, of then, which was most incompatible with the amazingly reticent nature of Miss Adams. Somewhat by disposition and very much by the advice of Charles Frohman she lived aloof, and inaccessible. She was to be seen and known only in her roles on stage. For years there was but one photograph, and a none too flattering one either, available for publication. She stepped from the stage door at the Empire into a closed carriage and away to the station where a special train nightly sped her away to her retreat estate at Lake Ronkonkomo out on Long Island. No interviews, no autographs, no lobster palaces, no romantic speculations. To the public she was what they saw on stage, and only that.

Miss Adams was in truth not so great an actress as she was a symbolic figure, with William Winter called "innocent, artless, elfin personality." It is a great regret that no screen record is had of her. Her passing, after years of retirement, comes with no sunset glow of reminiscences of the Great White Way but rather like moon-down on a woodland lake.

Miss Adams was through the heritage from her mother an "old American" with ancestral roots in the colonial days and of derivation from those Adamases of historic renown. Vagrant curiosity brings one to wonder what of Jim Kiskadden of Salt Lake, her Mormon father. He seems never to have been more than a reference in "Who's Who."

One may hope that he lived to know that his little girl came to fame, the most pure fame of her art.



BRITISH SCIENCE—A coming function to honor John Ickeringill Crabtree's com-

pletion in August of his fortieth year of service in the photographic chemistry department of Kodak Research Laboratories reminds one of the important contribution which British science has made to the American photographic industry, through the institution of Eastman at Rochester, where film was born. Mr. Crabtree arrived in 1913, the same year as his contemporary and colleague John George Capstaff, color expert and 16mm pioneer, arrived. They came in sequel to the Eastman acquisition in 1912 of the service of Charles Edward Kenneth Mees, now vice-president in charge of research, and way back then had been managing director of the celebrated British house of Wratten & Wainright, Ltd., famed in panchromatics.

That was, may one whimsically observe, the last British invasion of the American industry which got anywhere. For many the year all the science and real technology in movieland came in the film cans from Rochester.

Mr. Crabtree is of course particularly known from his work in the Society of Motion Picture Engineers. He is less known, one suspects, as a trilingual author. His titles include such works as "Herstellung photographischer Lösungen und Behandlung photographischer Chemikalien," and "La Développement des Films Cinématographiques," as well as various works in both English and American.



PISCATORIAL PROMOTION—With an indulgent eye toward promotional devices in our industry one observes with interest that the display for "The Sea Around Us" at the Trans-Lux 60th Street in New York is a salt water story with a fresh water lobby.

By reports the picture is doing very well anyway.

However, from the official announcements the lobby aquarium tanks display such items as the knife fish from the Amazon, assorted goldfish, blind cave fish from Mexico, the neon-rasbora and the pompadour fish. Special attention is given to the small voracious piranha, which in swarms in South American streams eats anything or anybody dead or alive, reducing same to skeletons in a matter of minutes. Of course it is a matter of practicality in showmanship. A sea fish lobby would be hard to come by and hard to handle, with such items as tuna, tarpon and sailfish.

COMPO WINS

(Continued from page 16)

proven and it is expected that a definite program will be formulated when the loose ends of the tax fight have been picked up.

The consensus is that nobody in the industry now can afford to stay out of COMPO, that its physical and financial status is assured and that its activities will be expanded. If the industry-wide interest grows, as it is expected to grow, the big problem of sufficient finances on which to operate will have been solved.

It was indicated unofficially in New York this week that COMPO's next big project will be the repeal of censorship laws in those states which have censor boards. Another function, it was said, might be an effort to ward off state and municipal admission taxes which are seen as likely political moves to replace the Federal tax.

A tax victory, however, is not expected to change the administrative set-up of COMPO. A COMPO leader was reported as saying that the triumvirate type of administration was adopted because of the inability to acquire a full-time president. The plan has worked out so well that it probably will be retained. The trio now consists of Mr. Rembusch, Sam Pinanski and Al Lichtman.

Nord Plans Package Deal For Non-3-D Theatres

HOLLYWOOD: The Nord extended area system has planned a package deal by which "15,000 theatres not yet equipped for 3-D" will be able to exhibit 3-D productions "from a single film strip and in normal single-projector procedure," it has been announced by Nathan Supak, head of the company. Negotiations are now in progress with producer associations to make a blanket agreement with all producers for prints of their two-strip 3-D films for transfer to his single-strip system.

According to Mr. Supak, the members of the producer groups have indicated favorable disposition toward the Nord system. He announced that he and his associates were interested solely in providing simplified 3-D equipment for theatres.

MPAA Spokesmen Plan Tax Law Testimony

WASHINGTON: Scheduled to testify before the House Ways and Means Committee during the next few days, spokesmen for the Motion Picture Association of America are planning testimony on two tax changes sought by the organization. Even if Congress adjourns this weekend, the committee will continue its hearings on general tax revision.

On August 4, the industry representatives are scheduled to testify in support of a measure for easier tax treatment for assets sold pursuant to court order in anti-trust actions. On August 6, the MPAA spokesmen will plead for better tax treatment of overseas blocked income.

New York, N.Y., Monday, July 27, 1953

CEASE FIRE ENDS KOREAN WAR!

Paramount Announces
HAL WALLIS'
"CEASE FIRE"
IN 3-D

Directed by Owen Crump

Photographed entirely under battle conditions in Korea in cooperation with the Department of Defense
— all military personnel characters portrayed by members of the United Nations Armed Forces

Now in final stages of production—the timeliest drama of our time. It will be the most sensational ever in 3-D. Keep in close touch with Paramount for your earliest possible date!

CINEMASCOPE IS ON WORLD TRIP

Will Show Single Film Sound Soon

Deals Now Set to Handle Method Abroad; See Key U. S. Spots Ready Soon

There will be no shortage of CinemaScope and its components of screens and stereophonic sound, if Twentieth Century-Fox has its way. The company is making agreements all over the world for manufacturing and servicing and selling. This week, it announced deals made in Sweden, Italy, Spain and France.

In the latter country, in addition to the previously announced production of anamorphic lenses by Professor Henri Chretien, the inventor, Brockliss-Simplex, Etablissements Charlin, and Compagnie Radio-Cinema will manufacture stereophonic sound equipment, and Michael Avenard will work on screens for the CinemaScope installations.

Local Deals Completed

In Spain, Industria Electronica, S.A., will manufacture the sound equipment, and Manufacturas Jose Jover, S.A., will make the screens.

In Italy, the stereo sound will be made by Cinemeccanica, Microtecnica, and Ing. Angelo Fedi; while the lenses will be produced by Officine Galileo di Molano, and the screens by Cinemeccanica.

In Germany, Zeiss Ikon, Siemens and Halske will manufacture the sound equipment, and Max Schumann will make the screens.

In Sweden, it is also announced, A. B. Nils Nessin will distribute the CinemaScope screens.

Says Circuits Are Ready

Meanwhile, the company boasted Monday that by September 15, key situations of many of the country's leading circuits will be ready for CinemaScope. These include the Stanley Warner Corporation, RKO, Loew's, and National Theatres. They and others make the total of theatres equipped amount to 300.

The company pointed out that by that time the supply of product in the new process will begin to flow, led by "The Robe" and "How to Marry a Millionaire." The company also noted that other major producers, including MGM, Columbia, and Allied Artists, and independents, such as Walt Disney, and Errol Flynn will also be releasing features and short subjects in CinemaScope in addition to the 20th-Fox product.

Of the Warner decision to use the anamorphic system, Spyros Skouras, president of 20th-Fox, said last week "that's the best thing that ever happened to us." He commented that Warners had gone in another direction (it has been a pioneer in 3-D development and promoting) for new screen

techniques, but that it is in the end adopting a method similar to 20th-Fox's.

Mr. Skouras also disclosed that his company is committed to \$10,000,000 worth of retooling financing necessary for those companies, American and European, which are producing sound systems, screens, and lenses. He added that in his estimation, having just returned from Europe, manufacturers there are quite as advanced as their counterparts here. He also pointed out his company is not risking much in underwriting retooling because the orders in hand would take care of the amount.

As an example, he told of a demonstration of CinemaScope planned August 15 at Frankfurt, Germany. Everything used will be German-made. He also pointed out that the Venice Film Festival CinemaScope demonstration will use an Italian-made Miracle Mirror screen.

Producers abroad he found anxious to produce in the new process but held up temporarily by lack of camera lens adapters. They will find the cost of equipment nominal, he asserted, giving as an instance 2,500 pounds in England for a studio sound system, screen, and lens. He added that the license fee also would be small. This has not been worked out yet, he said; but he did believe a sliding scale would be adapted here, with a single picture producer paying more than a studio with a string of films.

Cites Success in Britain

Mr. Skouras declared that despite reports to the contrary the industry in Great Britain hailed CinemaScope. He said he had orders from 480 British theatres, and added probably about 1,000 applications would be in by the end of the month. This is even better response than here, he asserted, on a proportionate basis. He noted that in this country, 4,500 theatre orders for CinemaScope have been registered.

Of this development, he commented that he believes that by January, 1,500 theatres here will be equipped, and 700 abroad. By the end of next year, he sees 10,000 theatres here and another 10,000 abroad equipped. By 1956, all theatres will have CinemaScope, he predicted.

Set CinemaScope Film

Sol C. Siegel, 20th Century-Fox producer, has departed for Rome to supervise the filming of the studio's CinemaScope production in color by Technicolor, "We Believe in Love."

Distribute 3-D Posters

The Polaroid Corporation, Cambridge, Mass., is distributing free to exhibitors a poster showing how 3-D viewers should be handled and worn by theatre patrons.

The new 20th Century-Fox single stereophonic sound system, four sound tracks and the picture on one film, will be demonstrated at the New York home office within a few weeks, the company announced this week. The system, developed by Earl I. Sponable, director of research, will eliminate the separate reproducers needed in the theatre. It has a "simple soundhead, easily affixed to the projector in order to pick up the four tracks in one continuous picture and sound transmission."

Mr. Skouras will be host to press and invited persons from the industry, at the demonstration, which will feature new footage from the British Coronation, and scenes filmed in Europe for the Continental showings which have been held in recent weeks.

The four track system places magnetic tracks on each side of the sprocket holes, which have been narrowed to take them. This has reduced the CinemaScope picture from the ratio of 2.66 to 1, to 2.55 to 1.

The new sound system will be shown publicly for the first time in the release of the company's important picture, "The Robe."

Al Lichtman, the company's director of distribution, stressed the advantages to the exhibitor, in the new sound system. It means less cost and more ease of operation. Less space will be needed in the booth; the sound head fits easily to the projector; audiences will immediately realize the higher standard of projection; and exhibitors also will save on shipping costs because four sound tracks are on one film.

Set Vistarama Short Three-City Premiere

Vistarama's initial production, "Sportsman's Holiday," one-reel subject in Eastman color with stereophonic sound, will have simultaneous premieres the week of August 17 in New York, Chicago and Los Angeles, it has been announced by Carl Dudley, president. Due to the limited number of theatres equipped for the required 2.66 to 1 aspect ratio projection, Vistarama, for the present, will handle its own distribution. Mr. Dudley declined to name the theatres in which the short will open but it is known that he is negotiating with the RKO 86th Street, New York, where he demonstrated the process last month.

Grant Exhibitors Charter

The Secretary of State of North Carolina has granted a charter to Stellings-Gossett Theatres, Inc., Charlotte, N. C., to engage in operating motion picture theatres. The principal stockholders in the firm are F. Grainger Pierce, R. E. Wardlow and I. H. Gullledge.

VICTOR SAVILLE presents **MICKEY SPILLANE'S**

I, THE JURY



60,000,000

READERS WAITING

TO SEE IT ON FILM!

NOW!

MICKEY SPILLANE

Another
BIG ONE
thru
UA

FLASH!
World Premiere,
Chicago Theatre, Chicago
**SHATTERED EVERY 3-D
OPENING DAY FIGURE! SECOND
DAY GREATER THAN THE FIRST!**

I, THE JURY
in
3-Dimension

introducing
BIFF ELLIOT as MIKE HAMMER with PRESTON FOSTER • PEGGIE CASTLE
MARGARET SHERIDAN • ALAN REED
Written for the Screen and Directed by HARRY ESSEX • A Victor Saville Production

with **STEREOPHONIC SOUND**

VIEWS ON EADY PLAN WEIGHED

British Industry Groups Study Positions Prior to Joint Conference

by PETER BURNUP

LONDON: In anticipation of the critical meeting, scheduled to be held this week, of the Joint Committee of the four trade associations to discuss the future of the Eady Plan, producers and distributors last week issued memoranda setting forth their respective points of view.

Corner-stone of the Producers Association's proposals is an insistence that, no matter how the levy be collected, "the scheme should aim at the payment into the Production Fund of an annual sum which on the basis of present attendances and box office receipts would amount to not less than three million pounds."

Demand Sanctions

The producers, moreover, will not have it that individual exhibitors may contract out of the scheme on whatever grounds they may please. They demand that sanctions be imposed by distributors on any exhibitor who defaults on his Eady payments. They are prepared to ensure that none of the money accruing to the Production Fund goes to films made primarily for TV and that payments from the Fund in respect of each film are devoted, after paying off outstanding loans raised for the production of the film, to the making of a new film or films.

The distributors' document has a different approach. Stating that the KRS decision to participate in the Eady Plan in 1950 and 1951 rested on the basic character of the plan itself and on the conditions existing at the time of its adoption, it proceeds to recite the basic characteristics of the plan which affected the decision.

These were:

1. It is a voluntary arrangement on the part of the trade organizations concerned;
2. It imposes a known obligation subject at all times to their control;
3. To safeguard the operation of the Anglo-American Film Agreement, increased earnings accruing to distributors of American films as a result of the plan are transferable outside the agreement.

Differentiations Absent

Another condition, says the document, affecting the decision was the absence, apart from the import duties and provisions of the Act then in force, of any differentiation in the U.K. between American films and British films, and the absence of any differentiation whatever in the U.K. between the British films produced by American distributors here and those produced by other British companies.

The document concludes: "We are pre-

pared to participate in the Eady Plan so long as the foregoing conditions prevail. Should they be modified we reserve the right to reconsider and, with due notice, to modify our decision."

In other words, American interests, with one eye doubtless on the forthcoming Monetary Agreement discussions in Washington, give warning that the *status quo ante* must be preserved. They don't want to play in with their British colleagues and then find themselves faced, for example, with a resuscitation of the detested Dalton *ad valorem* duties or a sudden stiffening of the quota percentage. It is reported here, on the highest authority, that Board of Trade delegates will give Eric Johnston ample assurances in both those regards.

Exhibitors Are Silent

Exhibitors so far haven't made public the views of their association. But one thing is clear. Theatre men never will consent to guarantee the annual £3 millions which producers demand. They say, with logic, the harvest itself must determine the amount. They will urge that the levy be operated on a percentage of a given theatre's take and not on the basis of a fixed three-farthings per admission.

▽

The Producers' Association here laments in its just-issued annual report a decline in Britain's film exports.

The report says that due to a decline in international trade, difficulties in obtaining remittances increased in some countries but the increased cost of distribution is now probably more effective than import quotas in restricting the number of British films that are exhibited in foreign countries where such quotas exist and particularly where dubbing is essential.

Statements are widely current here that, due partly to uncertainty about future screen dimensions and other developments, and to the form in which the Eady Plan may be continued after 1954, producers are slowing down in their activities. This is categorically refuted in the Association's report which says: "The latest information available to the Association suggests that for the year to September 30, 1954, the output of new first and second feature films will be higher than in any of the previous two or three years and should provide greater attractions as well as showing improved technical qualities."

▽

Herman M. Levy, general counsel of the Theatre Owners of America, sailed for America on the *Queen Elizabeth* Wednesday.

Prior to his departure he emphasized to newsmen that his survey of the workings of the CEA and the exhibition business generally here had been made in a strictly

personal capacity, but that he would be making a comprehensive report to TOA.

Apart from detailed discussions with CEA's general secretary, Walter Fuller, he had had meetings while here with representative exhibitors like Granada's Sidney and Cecil Bernstein, Sir Alexander King, Frank Cousins of Birmingham, and with ABPC's (Associated British Picture Corporation) managing director, C. J. Latta.

He was impressed with the mechanics of CEA's tightly-knit organization and liked particularly the monthly meeting of delegates from all parts of the country. Similar meetings might be impracticable in the U.S. owing to geographical conditions but, Mr. Levy said, the CEA obviously exercised much more influence in the industry than did its American counterpart.

▽

"Quo Vadis" goes into general release through the ABC circuit September 28. Cuts have been made which MGM refused to do at the time of the picture's West End showing. The Censor has now given it an "A" instead of the "X" Certificate it carried previously. The sequences cut are concerned with Christians mauled by lions.

"Cruel Sea" Wins Award; Opens in New York Aug. 10

"The Cruel Sea," the J. Arthur Rank Organization's production of the Nicholas Monsarrat novel which will be released in the United States by Universal-International, has been chosen the winner of the Silver Laurel Award as the "Best English Language Film of 1953," and is eligible for the Golden Laurel Trophy judging to be held in Edinburgh August 30.

Civic officials of New York and British and American naval officers are expected to attend the New York premiere of the British picture, which is scheduled for August 10 at the Fine Arts theatre.

3-D Receipts Give RKO Theatres Good Gross

SAN FRANCISCO: Box office receipts of RKO theatres have been given a tremendous lift by the advent of three-dimensional films, William A. Howard, first vice-president of the circuit, has announced. Mr. Howard is on a transcontinental tour of the company's properties. Milroy A. Anderson, West Coast district manager, guided him through the San Francisco area.

Although Mr. Howard was pleased with the 3-D receipts, he warned that the new process by itself was not enough to hold new audiences. The basic need of the industry, he said, was still good stories and good actors. He said that after viewing some of the new product in Hollywood, he believed that producers are preparing to meet these needs.

Retains Shaw Play Rights

Gabriel Pascal has settled with the trustee of the George Bernard Shaw Estate and retained the motion picture rights to "Doctor's Dilemma," "Man and Superman," "Don Juan in Hell," "Devil's Disciple" and a musical adaptation of "Pygmalion."

LIFE Magazine reports:

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ENTHUSIASM IS KEY TO *Chicago Has* SUCCESS OF *A View of* *Cinerama*

by FLOYD E. STONE

LEON NETTER, JR., Altec Service Corporation general sales manager at the age of 32, has seen a lot of action, in the industry and in the war, and he has a lot of wisdom. There is youth on the surface, and simmering there also are the hints of firmness and decision.

As young Leon will tell you, closing the door to his downtown New York office reluctantly ("this door is almost never closed"):

"I am in this industry because I like it, even love it, and I've had my heart in it since I can remember. My father never encouraged or discouraged his children. He let us think on our own. I never got a job through him. He is merely pleased I am in the industry."

Worked While in School

His father is president of Florida State Theatres and he will admit it was the conversational atmosphere at home in Pelham and Scarsdale, N. Y., which started him. They were interesting conversations he recalls, about people in the theatre, about problems, about entertainment. In summers off from high school and then from Holy Cross, he began to work.

One summer he ushered at the Paramount theatre, New York; another, he worked in the Paramount home office clerical and mail departments. Still another, he took a junior executives' course.

Before he could advance further the war sent him into the Navy, first as an ensign, then as lieutenant, junior grade, finally as lieutenant, senior grade, his experience ranging from a destroyer in the North Atlantic to action in the battles of the Admiralty Islands and New Guinea, and the Philippine Sea, and to his own boat, a hospital ship bound again for the Pacific when in 1945 they told him he had enough.

Was Salesman with PRC

"I knew what I wanted to do now, and I kept hold of it during those years, and when I got out I started doing it." He landed with PRC in New York, as salesman for Manhattan, and shortly became assistant manager.

These were the rugged days, he recalls. Being a salesman to Manhattan film houses was "different" and it "took long hours of weary work to make a job like that go." He adds he has "always been very pleased to have had the opportunity—especially with that product!"

The merger of PRC and Eagle Lion indirectly led him to his present Altec position; for he was made manager of non-theatrical sales at the home office. As such, his contacts broadened to include the Navy, Army, Red Cross and television, and with



LEON NETTER, Jr.

them came an understanding of installation problems.

Came then an offer from Altec. He accepted and in 1947 became national sales representative. The present position came in December, 1949.

"I like the nature of this job," he comments. "The company is small but its reputation is excellent, and that means much to a man. I could see in it a splendid opportunity. I have maintained some contacts I had and gained many more. I have certainly made more friends, nationally."

Much of Altec's work is in the non-theatrical field, he points out; microphones, amplifiers, loud speakers, test equipment, home hi-fidelity sets.

Much of it, also, is in the new processes which have set the industry on its ears. And Mr. Netter remarks: "I love what is happening. It certainly has livened up this industry. I would like to boast at this point we are pioneers in stereo sound—and that we took a terrific chance on Warners 'House of Wax'."

He mentions in that connection that when Warners desperately needed equipment to open its pioneer 3-D film in Los Angeles, Hollywood, Chicago, St. Louis, Philadelphia, Pittsburgh, Boston, and Detroit, Altec tied up all its resources making equipment.

"They told us they'd make as many prints as we could make sound installations. We did it on faith in Jack Warner. The decision at that time was not so easy!"

Mr. Netter married the former Ann Hammett Giles of Bronxville, in 1943. They live at Chappaqua, N. Y., with their children, Leon D. Netter III, aged 7; Michael, aged 6, and Maggie, aged 3½.

Mr. Netter sticks to tennis as the game for him.

CHICAGO: Cinerama finally arrived in the second largest city in the United States this week, opening at the Palace theatre here Wednesday night at a benefit premiere attended by local social and civic leaders as well as Cinerama executives from east and west coasts and newspaper correspondents from as far as Kansas City, St. Paul and Louisville.

Staged for the benefit of the Peacock Camp for Crippled Children, the premiere brought Louis B. Mayer, chairman of the board of Cinerama Productions, from Hollywood; Thomas L. Perkins, chairman of the executive committee of Cinerama Productions, and Fred Waller, Cinerama inventor, from New York. Acting as host for the evening was Otto K. Eitel, Palace manager.

The Palace installation for the wide screen attraction departs from past procedures in that the three projectors are suspended from the balcony instead of being housed in booths on the orchestra floor. The Palace screen, 76 feet by 27 feet, is said to be the largest in the world.

Prominent in the first night audience were Chicago's Mayor Martin Kennelly and Senator Wayland Brooks. The local State Street Council made a community block party out of the affair with a kilted band performing in front of the theatre. All proceedings were televised. Tieups with local merchants helped publicize the event.

Over-all proceedings were directed by Lester Isaac, director of exhibition for Cinerama Productions, with Cliff Gieseman as resident director, and John Joseph in charge of publicity and exploitation.

Stars Join Festivities In Premiere of "Alamo"

SAN ANTONIO: With Julia Adams, Chill Wills and Hugh O'Brian present for promotional purposes, Universal-International held its world premiere of "The Man from the Alamo" last Thursday at the Majestic theatre here. State and local officials took part in special ceremonies held at the Alamo and a parade through the streets of the city which preceded the premiere. The stars will also visit Fort Worth, Houston, Amarillo, Wichita Falls, Dallas, Austin and Corpus Christi to attend openings of the picture in those Texas cities.

Union Reelects Nuzzolo

Joseph Nuzzolo has been reelected president of Local 182 of the projectionists union, Boston, for the sixth consecutive year. Others elected were Walter E. Diehl, business agent; Ralph Frazier, vice-president; William H. Lawler, financial secretary; James Gibbons, recording secretary, and Jack Rosenberg, treasurer.

Would Set Limit on Tax Exemptions

WASHINGTON: The Senate Finance Committee Monday voted to continue to exempt from U. S. income taxes the first \$20,000 a year earned by taxpayers working overseas for 17 out of 18 consecutive months.

At present, all income earned abroad by such persons is tax-exempt, and many film stars have taken advantage of this provision to go on extended overseas film-making tours. The House voted to repeal completely the present tax exemption. However, the Finance Committee decided to keep the exemption up to an annual \$20,000 figure so as to encourage people to go overseas to work on military bases and the Point Four program. Thus a film star who earned \$100,000 a year overseas would save taxes on the first \$20,000 but would have to pay on the remaining \$80,000.

The Finance Committee said its change should be retroactive to January 1, 1953. The House made its repealer effective April 14, 1953. If the Senate should approve the bill in the form reported by the Finance Committee, a House-Senate conference would be needed to work out a compromise.

To Cease Advertising Film Screening Deals

WASHINGTON: The Federal Trade Commission won a court victory last week when the A. V. Cauger Service Company, Independence, Mo., agreed to discontinue long term exclusive screening agreements with theatres for the showing of its advertising films. This follows a similar court victory by the Commission which stopped similar contracts by four advertising film companies. In the terms of the settlement, the Cauger group will void any current contracts with more than one year to run and not enter into any agreements extending over a year.

Form Cassidy Pictures

ALBANY: Cassidy Pictures, Inc., has registered with the Secretary of State to conduct a motion picture business in New York. Authorized capital stock is \$20,000, \$1 par value. Incorporators are: Dale M. Cassidy, O. M. Bernuth and Charles Bernuth, all of New York City.

Acquire 'Glory at Sea'

Rogers and Unger Associates, New York, have acquired the Western Hemisphere distribution rights to "Glory at Sea," a Molton Films production.

To Reissue French Film

Joseph Burstyn, Inc., will reissue the recently reedited "A Nous La Liberte." Herman G. Weinberg did the English titles for the French film.

ROLL "BAND WAGON" ALONG THE ROAD TO TOP GROSSES



ON THE BAND WAGON, in Cleveland, one of the several cities covered by Howard Dietz and Arthur Schwartz for MGM's "The Band Wagon." Above, Doris Pearl, Adams Theatres; Al Weitschat, "Detroit News" film critic; Mr. Schwartz and Mr. Dietz; Norman Meyers, Adams Theatres managing director, and Walter Stevenson, "Detroit Times" critic. At the right, Mr. Schwartz and Mr. Dietz with the anniversary token presented them.

Not a little of the success MGM's "The Band Wagon" is enjoying is probably due to some unique tub-thumping, personally seen to by top executives Howard Dietz and Arthur Schwartz, who let their dignities drop and became advance men among opinion makers such as newspaper, radio and television men and women in cities such as Boston, Philadelphia, Cleveland, and Detroit.

Mr. Dietz is a vice-president of MGM in charge of advertising and publicity. Mr. Schwartz is a producer. Both men collaborated on the picture, Mr. Dietz as a lyricist, and Mr. Schwartz as a writer of music. These are specialties for which both are renowned.

Needless to say, they made friends wherever they went. They also caused a lot of comment and—incidentally—had a lot of fun. Mr. Dietz also keeps on plugging, in an article in the current issue of "Look" entitled "The Musical Band Wagon Keeps on Rollin'," in which he notes that the writing for the picture spans 25 years, during which the Hollywood musical comedy



has changed from awkwardness into a format of its own, with its own character and maturity.

Meanwhile, "The Band Wagon" Wednesday night ended three weeks at the Radio City Music Hall, New York, with almost \$500,000, a figure which indicates it will stay there for seven or eight weeks and roll up a gross of more than \$1,000,000. If it does this, it will be the seventh MGM picture to reach this amount. The record holder is "The Great Caruso," which did \$1,391,000 in 10 weeks.

Hold "Sailor of the King" Premiere in Richmond

The American preview of "Sailor of the King," 20th Century-Fox's adaptation of C. S. Forester's novel, was held Tuesday at the Byrd theatre, Richmond, Va. Prominent citizens and government officials attended the premiere, which was held as a benefit for the local Sheltering Arms Hospital. A

parade and stage ceremonies were held in conjunction with the premiere.

To Complete 3-D Drive-In

Fritz & Whitaker have announced that their 300-car drive-in theatre currently under construction at Fallon, Nev., will be completed by the end of this month. The theatre is being equipped to handle 3-D projection.

FRENCH-ITALIAN DISCORD SEEN

by HENRI KAHN
in Paris

The French and Italians seem to be having some misunderstandings over film agreements. At a recent meeting here between representatives of both countries, a pact for the exchange of films was signed, but the co-production agreement appeared to have hit some obstacles.

On both sides of the Alps there has been dissatisfaction with the co-production arrangement. The French complain that Italy benefits more than France from the pact—that French cinemas play more Italian product than French product shown by the Italians.

However, the Italians, too, are complaining, saying that co-produced films bring more glory to France than to Italy. They also say that Italian audiences are more enthusiastic about French directors and actors than their Italian counterparts.

They cite as an example "The Little World of Don Camillo," which smashed all records. Although it had a French star and director, it was a co-production, but the Italian public thought of it as almost completely French.

There seems to be no doubt that Franco-Italian co-production will continue, but it will not be on the same basis as before. The Italians were expected to return to Paris at the end of July with a new plan which they were to discuss.

A co-production accord also may be signed with Mexico. Already completed is one experimental co-produced film, which is considered highly satisfactory. The French would now like to conclude a regular co-production treaty.

▽

The departure of Eric Johnston, president of the Motion Picture Association of America, from Paris without the signing of a new film agreement between the United States and France has caused local exhibitors to worry anew. If not revised, the agreement should at least be renewed, the exhibitors feel. Last year no dubbing permits were granted to U. S. films for several weeks and stocks ran perilously low, a situation the theatremen do not want to see repeated.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

In Australia now there seems to be no excitement whatever concerning 3-D or wide-screen, in any shape or form. The public is not rushing to see the stereo films or those projected on "panoramic" screens in any greater numbers than attend conventional product. According to one industry executive, the difference between the reception for new techniques in the United States

and Australia can be explained by the fact the Australians have not yet become accustomed to watching indifferent material on a postage stamp-sized TV screen.

The coming of TV to this country continues to occupy the focal point of attention.

In a showmanly bid to counter the current economic doldrums, Hoyts Theatres has adopted a bold policy on two 20th-Fox films, "Niagara" and "Call Me Madam." "Niagara" is showing in two Sydney theatres, the Mayfair and the Park. "Call Me Madam," which opened to record business in four Hoyts Melbourne houses, will be shown in four Sydney theatres at the conclusion of the current Regent "Limelight" season.

There is a strong rumor going about that Filmcraft Laboratories, local processing plant, is trying to interest Technicolor in establishing a laboratory in Sydney. Distributors would be all for it, since the cost of importing Technicolor prints of features and shorts has become almost prohibitive.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

There has been a second startling development in the strike of the technical and manual workers section of the Picture Production Workers Union (STPC) which began July 1 against Mexican producers.

The first development was the alliance of the directors with the strikers. The second was the ousting of Jesus Grovas, veteran producer, from the Mexican Picture Producers and Distributors Association. According to a statement issued by the association, Mr. Grovas was dropped because of "unethical professional practices," i.e., accepting the managership of the Alianza Cinematografica, formed by a group of players and directors to produce pictures during the strike.

The strike, to enforce demands for a 40-hour week, a four per cent of overall pay donation to the sections' savings fund, and a paid day-off after every four weeks of steady work. The stoppage has suspended completion of 44 pictures, valued by producers at \$44,000,000. Five producers, who have met the demands, are not affected.

▽

United States film distributors here are assured of labor peace until the middle of 1955, following their granting of a 15 per cent wage hike to members of the National Cinematographic Industry Workers Union (STIC). STIC had originally demanded a 50 per cent wage increase, but settled for the 15 per cent offer of the distributors.

Enrique Zienert, the Americans' attorney, said his clients granted the considerable wage increase in order to spare the Mexican Government one less picture trade problem. This referred to the strike of technical and

manual workers' section of the Picture Production Workers Union (STPC) which started July 1.

STIC hailed the acceptance of the 15 per cent hike as a singular victory and said its members were not only receiving more pay than they ever did, but that they were the only unionists to win such a pay boost from such strong employers since 1947.

The union now is demanding a 15 per cent wage increase from Mexican distributors, after earlier asking a 12 per cent raise. The Mexicans, of course, are dismayed and argue, like the Americans, that their income is less, largely as a result of the 20 to 35 per cent reduction in theatre admission prices which went into effect last December.

▽

Permits for the exhibition of an unspecified number of foreign pictures, including some American, were suspended in July because of fears of the Mexican trade that imports during May and June exceeded the number of Mexican films available. This was revealed by Jose de Larrea, chairman of the National Cinematographic Board. May imports totaled 84, of which Hollywood supplied 59, and during which period only 13 Mexican features were screened.

"We do not intend to sabotage foreign pictures but merely to regulate our markets with foreign ones," said Mr. de Larrea. "There is a field for foreign films. Therefore we are continuing to allow their importation in accord with the necessities of our industry. There have been recent months when Mexican pictures only had 24 per cent of the playing time, against 64 per cent for American films and 12 per cent for other imports."

▽

Antonio Cornejo, 59, founder and a board member of local radio station XEAL, "Radio Metropolitana," died here last week after a long illness. He was also a prominent automobile dealer along with his other pursuits.

ISRAEL

by ALBERT D. MATALON
in Tel-Aviv

Tel-Aviv's 24th cinema, the 800-seat Yaron, is scheduled to open shortly in a magnificent new building on the shore, and, despite a recent decrease in general attendances, its owners confidently expect fine business.

Attendances in April, May and June this year were, respectively, 752,000, 637,000 and 645,000. In recent months, however, five new cinemas, having a total seating capacity of 5,400, have opened in Tel-Aviv. The city's 23 cinemas now offer 43,000 seats a day for two performances a day, making a total of 1,075,000 seats available a month to an audience which ranges between 600,000 and 700,000.

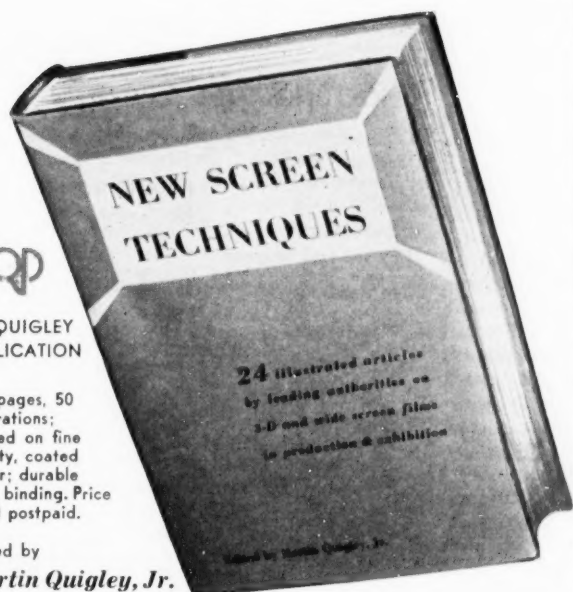
Despite these figures, there are still people anxious to construct new theatres. There currently is a plan afoot to build a cinema for the exclusive showing of half-hour short subjects, all around the clock. A building permit has been issued for the North Tel-Aviv area, as well as a municipal permit.

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Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

PROBABLY few exhibitors realize that the color which has become such an important part of the product they offer is not just a



O. W. Murray

thing a producer goes out and buys, like a bucket of paint, when he's got a picture coming up that he thinks rates it, or needs it. Certainly not many know that a good many of the color pictures they play could not have been made, *could* not have been, in color or black-and-white, if it weren't for financing provided, arranged, induced or prompted, by a color company. "Under the conditions of the past few years," says Otis Willard Murray, vice-president and assistant general manager of the Color Corporation of America, formerly Cinecolor, "the field of production-financing has been taking nearly as much of our time and attention as the processing of films. If the trend in independent producing continues in the direction it's been taking recently, we in the laboratory business will find ourselves in the banking business up to our fountain pens."

Mr. Murray, a calm, level-eyed 39, is by no means unhappy about the circumstance described above. It gives him greater freedom of choice, with respect to the type of properties accepted for processing, than would be possible if the industry were so fat with profits that producers stood in line competing for the opportunity to plunk down cash in advance for color. And choice is a very important matter to this young executive of today who but yesterday was—and of course still is—a research engineer.

Joined Du Pont in 1937 and Obtained 30 Patents

In that role he joined the Du Pont company in 1937, and in the next decade he obtained 30 patents in the field of color photography, which he assigned to that concern. He is co-inventor of Du Pont color film. In 1947 he came west to the Cinecolor Corporation, as director of research, rising to his present status last year. It makes a great deal of difference to him, as color expert, whether the pictures he, as an executive, accepts for processing in his plant are color-compatible. Expert and executive get along very well together.

A color company can help a producer in a good many ways, according to Mr. Murray,

who points out that of course he speaks for himself and his company only. In some cases it can dispel a reluctance on the part of a bank to lend a producer the money he needs for a given picture by merely displaying its own confidence in the project by giving the producer a color commitment under favorable credit terms. In other instances it can participate directly in primary financing, or it can supply or underwrite completion bonds. He says, "There are so many variations of the financing operation these days that, in simple fact, no two deals ever are exactly alike."

And what does the color company receive for its trouble? Well, the processing work, of course, which is the company's basic function, is an immediate result. Goodwill is another. And down the calendar a way, when the picture's gone out and earned whatever it may, there is participation in the yield, if yield there be (the loss, if loss it is).

Color Company Stands To Win or Lose Heavily

Under conditions of utter adversity in the land it would be possible, no doubt, for a color company to lose its colored shirt on a flock of financed films that happened to collide with collective disaster, but that could happen to the sternest of banks (did, in fact, remember?) as well. And conversely, under conditions of prodigious prosperity, a color company sharing in the financing of its customers could accumulate astonishing increments. Contemplating neither of these extremes, Mr. Murray stays on the safe side of the law of averages—taking a big piece of that picture, a small piece of the other, together with a big participation and a small one, respectively—and gives every picture the fullest benefit of the finest color job his background knowledge and his personally schooled laboratory technicians can most efficiently produce.

The CCA laboratory will process better than 20 pictures this season, according to the Murray estimate, and that many will place the company in fine position for its tomorrows. One of these tomorrows has to do with the processing of color-television films, which is another story for another time and another space. Chiefly of interest to exhibitor readers now is the manifest assurance that the flow of color product from this source is going to continue steadily on, expedited if anything, under the Murray policy.

FOUR OF THE five pictures started during the week are in color, two are in 3-D, and one in CinemaScope. Eight were com-

THIS WEEK IN PRODUCTION:

STARTED (5)

ALLIED ARTISTS
Pride of the Blue Grass (Color)

INDEPENDENT
Top Banana (Road Show Prod., 3-D, Color)
Hollywood Stunt Man (Bernard B. Ray)

RKO RADIO
Rangers of the North (3-D, Technicolor)

20TH CENTURY-FOX
King of the Khyber Rifles (CinemaScope, Technicolor)

COMPLETED (8)

ALLIED ARTISTS
Tabloid
Slade (Lindsay Parsons Prod.)

COLUMBIA
Jesse James vs. the Daltons (Technicolor, 3-D, Esskay Pic. Co.)

INDEPENDENT
The Man Who Saved

the Earth (W. Lee Wilder Prod.)
Crazylegs, All-American (Hall Bartlett Prods.)
The Bigamist (Filmmakers Releasing Org.)

REPUBLIC
Geraldine

UNIV-INT'L
The Glass Web (3-D)

SHOOTING (23)

COLUMBIA
The Caine Mutiny (Kramer Co., Technicolor)

INDEPENDENT
Free and Easy (Greene-Rouse Prod.)
Beachhead (Aubrey Schenck Prod., Pathe-Color, U.A. release, Stereophonic, W.S.)
Camel Corps (Edward Small Prod., 3-D, Eastman Color, U.A. release, W.S.)
Hondo (Wayne-Fellows Prod., Warner release, 3-D, WarnerColor, All-Media)
Carnival (King Bros., RKO release, Color, 3-D, Munich)

MGM
Tennessee Champ (Technicolor)
Gypsy Colt (Anso Color)
Rhapsody (Technicolor, Wide Screen)
Knights of the Round Table (Technicolor, CinemaScope, London)
The Flame and the Flesh (Technicolor, Wide Screen, Europe)

Crest of the Wave (London)

PARAMOUNT
Mr. Casanova (Technicolor, Wide Screen)
Alaska Seas (Wide Screen)
The Naked Jungle (Technicolor, Wide Screen)
Knock on Wood (Technicolor, Wide Screen)

RKO RADIO
The French Line (Edmund Grainger Prod., Technicolor)

20TH CENTURY-FOX
Prince Valiant (Technicolor, CinemaScope)
Hell and High Water (CinemaScope, Technicolor)

UNIV-INT'L
Ride Clear of Diablo (Technicolor)
Son of Cochise (Technicolor, 3-D)
The Glenn Miller Story (Technicolor)

WARNER BROS.
The Bounty Hunter (3-D, All-Media, WarnerColor)

pleted, which left the over-all shooting level at 28.

The CinemaScope launching is "King of the Khyber Rifles," Technicolor, which has Tyrone Power, Terry Moore, Michael Rennie, Guy Rolfe, Aram Katcher and a great many other players. Frank P. Rosenberg is producing, and Henry King directing.

Technicolor is in use also at RKO, where Irwin Allen is producing the 3-D "Rangers (Continued on opposite page, column 2)

Hollywood Unions Ask Pension Plan

HOLLYWOOD: Contract demands filed by 15 local IATSE units ask producers to contribute 25 cents per hour worked by their members to a proposed employer sustained pension fund. The union's 33 proposals, given to the Association of Motion Picture Producers, includes a plan to have employers contribute three per cent of their payrolls to a health-and-welfare fund already in operation, instead of the five cents per hour plan currently in operation.

The Hollywood locals are also asking for five per cent of the revenue received from theatrical reissues and from selling theatrical films to television. The labor group is seeking a four-year pact, which is reopenable in two years to discuss wages and working conditions. Local units of the union are asking for increases ranging up to 15 per cent. IATSE demands are usually the standard upon which other studio unions base their contract conditions.

A 15 per cent increase and a wide variety of changes in the work-week definition have been requested by the Publicists Guild, unaffiliated, which also presented contract demands to the producers' organization.

Women Form Industry Club in New Orleans

NEW ORLEANS: A number of the feminine members of the New Orleans motion picture exchange center have organized the WOMPIS club (Women of the Motion Picture Industry) to promote better public relations among the women in the industry and undertake charitable projects. Officers chosen by the group include Mrs. Loraine Cass, president; Mrs. Connie Aufdemorte, first vice-president; Ida Klos, second vice-president; Mrs. Lee Nickolaus, secretary; Agnes Garcia, treasurer; and August Wolverton, Georgia Bruno, Gene Barnette, Rosalie Lutenbacher, Leona Schmitt, Gladys Montreuil and Cornelia Schmitt, directors.

RKO Signs Deal with Independent Artists

C. J. Tevlin, RKO's vice-president in charge of operations, and Frederick Brisson, head of Independent Artists Pictures, Inc., have signed an agreement which grants RKO distribution rights to Independent's next film. Executives of the two companies will select a story for the production within the next few weeks. The film will be produced on the RKO lot.

Area's First Drive-In

Rose Schwartz, Mrs. Florence Musman and I. C. Jacocks have opened the first drive-in theatre in the Ansonia-Derby, Conn., area. The recently completed theatre is called the Center Drive-In.

International Organization Set by Filmmakers Firm

HOLLYWOOD: Filmmakers Releasing Organization has completed the establishment of a worldwide distribution setup. William Pizor has been appointed vice-president in charge of foreign sales in the recently formed organization. The initial campaign to be planned by Mr. Pizor will be for "The Bigamist," starring Joan Fontaine, Ida Lupino, Edmond O'Brien and Edmund Gwenn. In the next 18 months, the company plans to produce and release four additional pictures.

Canadian Product Up

OTTAWA: Canada's motion picture industry produced three features, 73 theatrical shorts and 308 non-theatrical films of five minutes or longer during 1952, the Canadian government reports. The output also included 111 TV commercials, 893 theatre trailers, 716 newsreel stories for theatres and 157 film-strips.

Private industry produced the three features, 15 of the theatrical shorts, 206 of the non-theatrical films, all of the TV commercials, all but five of the theatre trailers, 641 of the newsreel stories, and 61 of the film-strips. The balance was produced by government agencies.

Most of the non-theatrical films were produced in color, all were in English, and 16 of them were produced for sponsors outside of Canada. Film production was mainly concentrated in Ontario and Quebec. The three features were made in the latter province.

HOLLYWOOD SCENE

(Continued from preceding page)

of the North," directed by Louis King. Victor Mature, Piper Laurie, William Bendix and Vincent Price are top names.

Three-dimensional cameras is the word for "Top Banana", the stage success. Road Show Productions is making it in color. Phil Silvers, who starred in the stage show, is starred in the film, and the original stage cast goes along with him. Rose Marie is the feminine lead. Ben Peskay is executive producer, Albert Zugsmith is producer, and Alfred E. Green is directing. No distributing channel has been chosen.

Hayes Goetz began shooting "Pride of the Blue Grass" for Allied Artists, a turf story filmed in the Color Corporation of America process, which has Lloyd Bridges, Vera Miles, Margaret Sheridan and Arthur Shields in principal roles. William Beaudine is directing.

Astor, Zimbalist in Deal

Bob Savini, president of Astor Pictures, has concluded negotiations with Al Zimbalist, executive producer of Three Dimensional Pictures, Inc., for distribution rights to the 3-D science-fiction feature, "Robot Monster."

An Anti-Red Oath Wins SAG Vote

HOLLYWOOD: The membership of the Screen Actors Guild has voted 3,769 to 152 its approval of the board-recommended anti-Communist by-law. The by-law, thus approved by more than 96 per cent of the Guild's members, and which could become a pattern for other Hollywood organizations in kind, reads:

"No person who is a member of the Communist Party or any other organization seeking the overthrow of the government of the United States by force and violence shall be eligible for membership in the Screen Actors Guild. Application for guild membership shall contain the following statement to be signed by the applicant: 'I am not now and will not become a member of the Communist Party or any other organization that seeks the overthrow of the Government of the United States by force and violence.'"

Voting was conducted by mail referendum, with certified public accountants Thomas & Moore auditing the returns.

U-I Signs Miss Universe Pageant Contestants

Eight contestants from the Miss Universe Beauty Pageant, held at Long Beach, Cal., last week, have been signed to contracts by Universal-International Pictures. Those who signed contracts were Christine Martel, Miss Universe; Myrna Hansen, Miss U.S.A.; Kimuko Ito, Miss Japan; Ingrid Rita Mills, Miss South Africa; Synove Gulbrandsen, Miss Norway; Maxine Morgan, Miss Australia; Emila Arosemena, Miss Panama, and Alicia Ibanez, Miss Uruguay. All the girls have been enrolled in the studio's dramatic school.

Name Balaban, Skouras

Barney Balaban, president of Paramount Pictures, and Spyros Skouras, president of 20th Century-Fox, have been named honorary chairmen of the Sophie Tucker Golden Jubilee Celebration, sponsored by the Jewish Theatrical Guild, it has been announced by Harry Brandt, chairman.

Report Tribune Settlement

Warner Brothers and Universal have reached a settlement with the Tribune Theatre Corporation, New York, which has an action against the majors pending in U. S. District Court. RKO Radio previously had settled with the corporation.

Gamble Gets TV Channel

The Mount Hood Radio and Broadcasting Corporation, in which Ted Gamble has a major interest, has been granted a television channel in Portland, Ore., by the Federal Communications Commission.

The National Spotlight

ALBANY

"White Witch Doctor" and "Powder River," which brought the Stanley Warner Strand one of its biggest grosses in recent months, despite temperatures in the high 90's, was moved to the Ritz for a second week. The Strand reported night standees. . . . John Brousseau shuttled between the Delaware and the Madison while Oscar J. Perrin, manager of the latter, vacationed. . . . Fabian's Cohoes, Cohoes, managed by George Seed, has a new all-purpose screen, while the Strand, Albany, piloted by Al LaFlamme, has received from CinemaScope company a 45-foot-wide curved screen. . . . Fabian Theatres are well pleased with results obtained so far in exhibiting 3-D features at Mohawk drive-in. Incidentally, the 3-D screen at Fabian's Palace showed a tendency to pull apart at the seams during a recent week, when the air-conditioning system was on. Stage hands nursed it with an adhesive substance. . . . Mrs. Carrie Rodgers, manager's secretary in Warner exchange, was honored at a party marking her 30th anniversary with that company and First National.

ATLANTA

J. H. Thompson, of Martin & Thompson Theatres headquarters in Hawkinsville, Ga., was in Atlanta buying for his circuit. . . . William Karrh, owner of Dixie Theatres in Georgia, is rapidly improving from the effects of a stroke sometime ago. While he is out, Mrs. Karrh is looking after the business. . . . William C. Bostwick has been appointed assistant to Lamar Sarra for Florida State Theatres in Jacksonville, Fla. . . . L. Z. Henry, owner of the Home theatre, Zephyrhill, Fla., has resigned as president of the City Council there. . . . Miss Shirley Fuller, accounting department of Astor Pictures of Georgia, was honor guest at a luncheon given by Mrs. Rose Lancaster, same company, at Davidson Tea Room on July 25. Miss Fuller will be married September 3. . . . The Drew theatre, Monticello, Ark., was destroyed by fire with loss of \$100,000. The fire was started by lightning. . . . Miss Alma Cook, formerly with U-I, was visiting with Miss Betty Landers of Monogram. . . . David Katz, co-owner of Kay Exchange, was in Florida on vacation. . . . Mrs. Cleme Lewis, Realart Pictures, has returned to her desk after a spell of illness.

BALTIMORE

The Gaertner Circuit's newest theatre, the Harford, a 1,000-car drive-in, is ready for opening in Aberdeen, Md. . . . Les Coulter, formerly manager of the Hippodrome is now the manager of the Cameo theatre. . . . Orville Crouch, Loew division manager, in town visiting the local Loew outlet. . . . Ted Routson, Playhouse manager, is back on the job after a long siege of illness. . . . Kenny Most has resigned as

assistant manager at the Hippodrome. . . . Owen Schnepf, Century assistant, is vacationing. . . . Caryle Hamburger, Little theatre, back from a West Virginia visit. . . . John Murphy, Loew's Theatres executive, along with Orville Crouch was in town to attend funeral of Howard C. Burkhardt, who died while managing Loew's Midland in Kansas City, Missouri. . . . Bernard Terry, Stanley projectionist, ill at home with the grippe. . . . Allen Mellits, on vacation from College is handling the food concession for his father, Sam Mellits, at the Cross Road drive-in, Denton, Md.

BOSTON

Stanley Eilenberg has been elected clerk of the Middlesex Amusement Company, of Malden, assuming the position held for many years by his father, the late Abner Eilenberg. The buying and booking for the circuit, which had been handled by the late Abner Eilenberg, is now under the direction of two directors of the company, Winthrop Knox, Jr. and Lloyd B. Clark. . . . When Mario Cicchesi reopens the Jasan theatre, East Weymouth, August 14, he will change the name to the Victor. . . . Fred Phinney, 75, doorman at the Beacon Hill for several years, died suddenly July 22. . . . Nathan E. Goldstein, Arcade theatre, Springfield, and Mrs. Goldstein are the proud grandparents of twin sons born this month to Dr. and Mrs. Joseph Goldstein of Washington, and of a daughter born to Mr. and Mrs. David Goldstein of New York. . . . Tom Dowd, managing director of the Beacon Hill theatre, is handing out cigars again in honor of the birth of Maureen, the eighth child born to Mr. and Mrs. Dowd.

WHEN AND WHERE

September 1-2: Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

September 28-30: Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

November 12: Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

October 3-4: Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

October 5-7: Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

BUFFALO

Dave Miller, manager of the U-I branch, is passing Corona Coronas to friends along Film Row. The reason is that Dave is a grandfather for a second time. A baby daughter, Susan Dee, has been born to his daughter, Mrs. Marvin Schwartz in Cleveland. . . . Dave Leff is handling IFE releases in the Buffalo and Pittsburgh area, making his headquarters in the Eastern Theatre Supply headquarters, Buffalo. . . . Mrs. Thomas R. Sacher, wife of Tommy Sacher, longtime projectionist at Shea's Buffalo, is dead. Mrs. Sacher was widely known in the Keith-Orpheum and Pantages vaudeville circuit. . . . J. Fred Schoellkopf IV, one of the officers of Skyway Drive-In Theatres, Inc., has been named third vice-president of the Buffalo Chamber of Commerce. . . . Arthur E. Bullett, shoe store proprietor, is dead. He was the husband of the former Edith Maurer, who was a member of the Shea Theatres office staff for many years. . . . The Empire drive-in, Rochester, now is putting on Sunday morning church services. The last service attracted more than 360 persons and more than 100 cars.

CHICAGO

Mayor Kennelly of Chicago proclaimed the week of July 25 as "Cinerama Week" in honor of the opening of "This Is Cinerama" at Eitel's Palace theatre here. . . . Harry Goldman, United Artists branch manager, has been released from Michael Reese Hospital. Fortunately, it was found that he would not have to submit to surgery and he is recuperating at home. . . . Ted Tokarz, who operated the Holiday, Round Lake, Ill., which was destroyed recently by a windstorm, has reopened the Hegewisch theatre, Chicago. Plans have been made for rebuilding the Holiday. . . . The late Ludwig Sussman, who operated the Adelphi theatre here for many years, will have a plaque to his memory placed in the theatre by a group of religious and business leaders of Rogers Park, the neighborhood in which the Adelphi is located, on August 21, the anniversary of his death. . . . Bill Newton has left Filmack Studios here to join Kling Studios as an account executive in the motion picture-television division.

CINCINNATI

Business at the first run houses, which has been below average for the past several months, is showing considerable improvement, despite the record heat, with the thermometer registering in the mid-90's. . . . Murray Baker, former booker for the recently discontinued headquarters of Northio Theatres here, has opened an office on Logan Street adjacent to the Film Building, as representative of Italian Films Export. . . . Roselyn Rosen, sister of William

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Bien, local circuit operator, died at her home July 15. Mr. Bien's son, Jack, will be married to Nancy Marx, local girl, September 6. . . . Charles Basham, West Virginia salesman for 20th Century-Fox, has resigned to enter another line of business. . . . Allan S. Moritz, former branch manager for Columbia here, and now operating theatres in the Louisville, Ky. area, is recovering from an attack of pneumonia, which confined him in Jewish Hospital here. . . . The 750-seat Lyric theatre, opened more than 40 years ago in Hamilton, Ohio, has been razed, so that a portion of the site can be used for a new store building. . . . Ira B. Dyer, who operated the Clinton theatre and the Albany Drive-in, at Albany, Ky., has sold both houses to Tennessee operators. He will return to his former home in Florida. . . . The city commission, at Piqua, Ohio, is planning to repeal the city three per cent admission tax December 31.

CLEVELAND

Howard Dietz, MGM vice president, and Arthur Schwartz, celebrating their 25th year as collaborators, spent two days in Cleveland to promote "Band Wagon" and doing saturation appearances on radio and TV. . . . Phil Isaacs, captain of the Paramount Jubilee Drive, was here Tuesday for a pep branch meeting. . . . Helen Shoma succeeds Jeanette Emery, resigned, as secretary to Paramount branch manager Harry Buxbaum. . . . Mrs. Barbara Spicka, 89, mother of Mrs. M. H. Fritchle, wife of the head of Oliver Theatre Supply Co. died. . . . Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, and Mrs. Schwartz are visiting their daughter at a Michigan lake resort. . . . Paul Vogel, Liberty theatre, Wellsville, was recalled by the army for a 2-month teaching session at Fort Meade. . . . State Theatre, Akron, operated for more than 35 years by the Romwebber family, closed August 1st when Mrs. Elizabeth Romwebber, widow of John Romwebber and her two sons, attorney Richard and probate court deputy Robert take over a long term lease on the Allen theatre, closed since 1950. . . . Bernard Rubin, head of Imperial Pictures, has the northern Ohio distribution franchise for Filmaker Pictures.

COLUMBUS

Theatre men breathed a sigh of relief when the Columbus Transit Company and the bus operators' union agreed on a new contract which would permit the buses to roll following and 11-day strike. . . . Herbert Steinberg and Ralph Buring of Paramount were here to confer with city officials and Loew's executives on plans for the world premiere of the Dean Martin-Jerry Lewis picture, "The Caddy" at Loew's Ohio August 17. . . . William Brooker, Columbia Pictures' exploitation representative, was here for the campaign on "Fort Ti." . . . Loew's Ohio is the first local house to have new wide screen in use. The panoramic screen will be used for the showing of Twentieth Century-Fox's "White Witch Doctor" starting August 4. . . . RKO Palace is completing its Miracle Mirror wide screen installation.

DENVER

With all Variety members working at making the forthcoming "Denverieties" Aug. 19 a big success, the Tent is closed

LUX ENDORSED FOR MAYOR OF BUFFALO

BUFFALO: Elmer F. Lux, the man of many parts, may yet wind up Mayor of Buffalo. The Elmart Theatres head has been endorsed by the executive committee of the Erie County Democratic Committee. Mr. Lux is a joiner of great talent. In the industry, it's the Variety Club, Tent 7, of which he's been head barker. He now is a national canvassman. Outside the industry, it's the Holy Name Society, the Elks,



Elmer F. Lux

Eagles, Moose, Buffalo Athletic Club, Greater Buffalo Advertising Club, Rotary, and the Knights of Columbus. For 25 years or so, he's been active in all "fund" drives in Buffalo. He's been in politics since 1948. He was a councilman-at-large, and president of the Common Council.

His circuit was formerly the Darnell, and then the Lazar. It also has houses in Ohio, West Virginia, Maryland and Kentucky.

down until Aug. 6, with Tommy and Mary Snyder on vacation. The "Denverieties" will be held at the Park Hill country club. . . . Robert Patrick, Realart and Preferred Pictures exchange owner, flew to Los Angeles to meet producers. While there he made arrangements to handle "Hannah Lee" for the Denver and Salt Lake territories. . . . Ray Hazlett has been named a city manager at Albuquerque, N. M., for Albuquerque Exhibitors Inc., and will operate the Kimo, State, Hiland and Lobo. . . . Lou Gasparini, formerly purchasing agent, has also been advanced to a city manager in Albuquerque, where he will supervise the El Rey, Sandia, the Cactus drive-in and the 66 Drive-in.

DETROIT

Next week "This Is Cinerama" will pass the long run record of any production in Detroit. It has already run longer than any moving picture. Celebration is being planned with prizes to tie in with the figure 20—that being the number of weeks the production has run. . . . Blond Detroit lovelies will vie for the "most-like-Marilyn-Monroe-in-a-bathing-suit" title in a contest sponsored by the United Artists theatre. Winner will wear a prize diamond wrist watch and display gems from a local diamond collection as she hostesses "Gentlemen Prefer Blondes" opening. . . . Neal Talling, Highland Park Krim manager, wonders what there is to contests. He offered an all-expense paid trip to the Film Festival in London, Ont., featuring Alec Guinness British star in person. After several weeks of waiting, Talling concluded Highland Park kids just aren't ambitious as no entries poured in.

HARTFORD

Mrs. Mary T. Grady, treasurer of the Hartford Theatre Circuit, Hartford, and her husband, Robert, have returned from a vacation trip to Toronto and other Canadian cities. . . . Fred Quatrano, Waterbury, Conn., theatreman, has disclosed plans for construction of a drive-in theatre at suburban Watertown, Conn. . . . Albert M. Pickus, owner of the Stratford theatre, Stratford, Conn., and a national TOA officer, is serving as chairman of the budget sub-committee of the Bridgeport (Conn.) Area Community Chest. . . . Two units of the neighborhood Hartford Theatre Circuit have increased adult admissions. They are Colonial, Hartford, and Central, West Hartford. . . . The Warner Bros. Connecticut exchange will observe Aug. 16-22 as "Max Birnbaum Week," in honor of the exchange manager.

INDIANAPOLIS

"Shane," inaugurating the Indiana's big screen with the summer's outstanding business, has rounded into a second week. . . . Gloria Van Deweel of the "Main Street to Broadway" cast will be feted here Monday by manager Howard Ruthertord of Loew's. Nori Nelson will be here Tuesday on behalf of "All I Desire," at the Circle. . . . Tom Dillon, booker at Columbia, has resigned to join the Republic sales organization here. . . . Edwin R. Bigley, new United Artists branch manager, has sold "Shoot First" and "The Neanderthal Man" first run to four local drive-ins. . . . The Allied Theatre Owners of Indiana report 20 Indianapolis neighborhood houses have closed since Jan. 1, 1952. . . . Paramount will preview new product for exhibitors in an all-day session at the Cinema Monday. . . . Loew's and the Indiana are shifting back to Thursday openings this week, after giving Fridays a try.

KANSAS CITY

Work in construction industries has resumed after a 10-week stoppage when an estimated 30,000 men in this area were not engaged in their normal occupations, relieving substantially the shortage of labor income that has drastically affected business, including theatres. . . . Rains in many sections of Kansas give promise of good crops where disaster had threatened. The exchange area as a whole has gained largely in total income prospects. . . . Committees have been appointed for the coming year's activities of the Motion Picture Association of Greater Kansas City. . . . Hot weather has come back—and the week's total of theatre attendance appears much improved. . . . It's the eleventh week for "Lili" at the Kimo. . . . "Second Chance" was held over at the RKO Missouri.

LOS ANGELES

Fred Greenberg, Warner branch manager, was back at his desk after being confined to St. Vincent's Hospital. . . . Barney Rose, Universal-International district manager, flew into town from San Francisco. . . . Passing out stogies to celebrate the arrival of a seven-pound baby girl, was Charley Geary, Metro salesman. . . . One of the old-time exhibitors of the Southland, Bill Knotts, paid a visit to the Row after an absence of many years. Knotts formerly operated a theatre in Covina, and is now resid-

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ing in Palm Springs. . . . Dave Barnholtz, former theatre operator in Pittsburgh, is now a restaurateur in Los Angeles. . . . At a luncheon of the golfers of the Film Row Club held at the Roger Young's, the following members received prizes as winners of the recent golf tourney held at Brookside, Pasadena: Leonard Sreer, George Tripp, E. Fitzpatrick, Gail Parker and Harry Camp.

LOUISVILLE

The new drive-in under construction at Summerville, Ky. was scheduled to open July 23. . . . The ozoner is named the Sky-line. Russell Phillips who supervised the construction and equipping will also supervise the management. At present Russ is handling the operation of the Franklin, Greensburg, Ky. . . . The summer season of light opera is on in full swing at the Iroquois Amphitheatre here. A "Radiant Multi-Flect Wide Screen" has been installed in the Plaza theatre, Glasgow, Ky., for Bruce and Walter Aspley. . . . Also equipped with wide-screen and 3-D is Foster Lane's Lane theatre, Williamsburg, Ky. . . . Lou Arru's Twi-lite drive-in theatre here is the first drive-in theatre in the area to announce the installation and running of 3-D programs. The initial program, "House of Wax," was scheduled to begin July 29. . . . Circuit Judge Stuart A. Lampe has issued a temporary injunction against the Motion Picture Operators Local No. 163, forbidding the picketing of the Downs theatre by the union.

MEMPHIS

Two theatres in the Memphis trade territory have installed 3-D equipment and have started booking 3-D pictures. R. B. Cox, owner, Eureka, Batesville, Miss., and Howard Langford, owner, Folly, Marks, Miss., reported record business as they opened their first 3-D films. . . . The 13th Memphis theatre to put in a wide screen in Memphis was the Hollywood, owned by Jim West. . . . Delta theatre, Clarksdale, Miss., owned by A. T. Dunn and W. R. Tutt, was burned to the ground last week by fire of unknown origin which broke out after the last show for the evening. . . . Leon Roundtree, owner, has re-opened Valley theatre at Water Valley, Miss., to take the place of Grand theatre which burned July 13. . . . Al Rothchild, Memphis branch manager for National Screen Service, has been promoted to a special assignments position with the company's New York office. He will be succeeded as Memphis manager by Jack Lustig, salesman with National Screen in the Memphis territory since 1944. . . . Malco Theatres, Inc., and The Press-Scimitar, Memphis afternoon newspaper, are co-operating in a talent search in connection with "Main Street to Broadway."

MIAMI

The Bernstein Theatres are adding another house to their circuit with the early August opening of the 850-car Turnpike drive-in. Seats for about 250 'walkins' have been included. Bob Bernstein, executive vice-president has been very actively supervising the project. . . . The local papers gave the Hollywood star treatment to the chimp, J. Fred Muggs, of the Dave Garroway TV show, "Today" when he made a personal appearance in town. His stage appearance at the Essex was a spectacular

success according to manager Walton Oakerson. . . . Harry Kronewitz, assistant at the Carib, Miami Beach, has planned a motor trip through the midwest with his wife as his vacation schedule. . . . Lee Ruwitch, vice-president and general manager of TV station WTVJ, announced the appointment of Norman J. Werthmann to the post of executive producer for industrial films.

MILWAUKEE

At the recent board meeting of Variety Club, Tent No. 14, president, Gordon Hewitt, along with Ray Trampe, who were the club's representatives to the national convention in Mexico City, related the events of the session there. . . . Mrs. Sadie Tandlich, of New York City, mother of Karl Harte, Universal home office representative here, died. . . . At Wisconsin Allied's regional meeting at Rice Lake, August 12, Mr. J. Robert Hoff, president of the Ballantyne Co., will be guest speaker. . . . Irene Preston, secretary to Harold Pearson in the Wis. Allied office, is vacationing at Lac du Flambeau. . . . In town is Sam Levin, general manager of the Drive-In Theatre Concession Co., New York City, who has charge of the remodeling of the Bluemound drive-in's newest concession building. . . . Killed, along with two other men in a plane crash on a fishing trip to Canda, was Leonard Gappa, owner of the Salter Electric Co., Inc., Waukesha. Until about four years ago he had been with Fox-Wisconsin Amusement Corp., as a purchasing agent.

MINNEAPOLIS

Pete and Mike deFea have opened their new 350-car Chateau drive-in at Milbank, S. D. The deFeas also operate two conventional houses at Milbank. . . . Work has started on a new 500-car drive-in in the Morgan Park section of Duluth. The \$125,000 ozoner, being built by Ted Mann and Charles Rubenstein of Minneapolis, is expected to be completed by spring. . . . Billy Evidon, branch manager of Columbia in Los Angeles, was a visitor. . . . Gert Weber, branch manager's secretary at 20th-Fox, and her husband Wally Weber, head shipper at UA, are vacationing near Bemidji, Minn. . . . Jack Compston sold the Pix, Sleepy Eye, Minn., to Ray Poirier of Montevideo, Minn. . . . Pines drive-in at Custer, S. D., and Hills drive-in at Spearfish, S. D., will install CinemaScope equipment for next year's season. . . . Don Swartz, operator of Independent Film Distributors, is back from a vacation at Yellowstone Park. . . . Ev Seibel, advertising manager of Minnesota Amusement Co., and family are vacationing near Park Rapids, Minn., with Robert Murphy, *Star* and *Tribune* movie critic, and family.

NEW ORLEANS

J. R. Farrell, Iota, La., advised Transway that he closed the Royal for a few weeks for renovation. . . . Evans Sprott, of Bijou Amusement Co., Nashville, Tenn., announced that the company turned over operations of Lincoln, Laurel, Miss., to Brad Suddith, July 16. . . . C. A. Gulotta, local Fox theatre, is confined to Mercy Hospital due to a heart attack. His many friends wish him a speedy recovery. . . . James Prichard, manager Monogram Southern, Dallas, visited with local manager Henry

Glover and personnel. . . . Hap Barnes, Atlanta, was here in the interest of his Rebel drive-in, Baton Rouge, La. . . . Dan and Shirley Brandon, and their two kiddies, Danny, Jr., and Diane, were on a pleasure jaunt in Mississippi and Memphis. . . . Southeastern Equipment manager, Wm. Murphy, and wife Doty, are vacationing in Atlanta. . . . Sammy Wright, Connett Buying and Booking Service, will represent the new Rio drive-in, Bidalia, La., which is scheduled to open August 10. Baker Newton and Ernest Davis, both of Ferriday, La., are the owners. . . . Edward I. Fessler and Meyer A. Ripps of Do Drive-In Theatre Corp., Mobile, Ala., jointly announced that they had assumed a goodly portion of the stock in Nile, Inc., builders of the drive-in, the largest combined out-and-in-door theatre project in New Orleans area.

OKLAHOMA CITY

"Francis Covers the Big Town" is now showing at the Warner theatre. . . . The Center theatre has completed the installation of their new screen. . . . Mrs. Zelma Plato, manager of the Chieftain theatre, has returned from Arkansas where she spent her vacation. . . . Mrs. Margaret Young was named manager of the Agnew theatre last week. . . . Mr. and Mrs. Harold Combs will leave for Nova Scotia August 20 for an extended vacation. Mr. Combs is concession manager for Barton Theatres. . . . Grover Willinham, manager of the 77 drive-in theatre, is convalescing at his home after undergoing an operation last week. . . . Jake theatre, Shawnee, Okla., held penny day July 21. . . . Tri-State drive-in theatre, Joplin, Mo., held Club Night July 21. The evening was a success.

OMAHA

Axel Sorenson, exhibitor at Beresford, S. D., reported he was taking his first vacation since World War II and planned a western trip. . . . The theatre at Irene, S. D., formerly owned by Charles Trenker, who was killed in a car accident, is reopening under the management of J. Maierhauser. . . . Town theatre manager, Jim Schlater, after resting the first part of his vacation in an Iowa town where he was born, returned to Omaha and got back in shape painting his house. . . . Jake Rachman, World-Herald movie and drama critic, left an estate valued at \$52,998, according to County Judge R. R. Troyer, excluding Illinois property valued at \$30,000. . . . The old Fortieth Street neighborhood theatre is giving way to a doughnut factory. . . . Wally Johnson, exhibitor at Friend, Neb., is touring Europe after attending the coronation in England. . . . Steve Kasi, exhibitor in Grand Island, is in St. Francis Hospital. Members of the Row wish Steve a speedy recovery.

PHILADELPHIA

20th Century-Fox has let out contracts in the amount of \$38,000 for alterations and subdivisions of the ground floor of the building at 314-22 No. 13th Street to provide new quarters for the local exchange. . . . Office manager Joseph Farrow is no longer with RKO. . . . Bob Weber, assistant to Howard Minsky, mid-eastern division manager for Paramount, recently became the father of a baby daughter. . . . The Newtown Hall,

(Continued on opposite page)

(Continued from opposite page)

Newtown, Pa., has changed hands and is now a community enterprise with Allied Motion Picture Theatre Service here handling the booking and buying. . . . RKO booker John Phelan is on the sick list. . . . Comerford and Capitol, Comerford houses in Scranton, Pa., completed the installation of wide-screen equipment and stereophonic sound. . . . A. M. Ellis circuit here closed its Center in Trenton, N. J., and Classic in Lehighton, Pa. . . . Mrs. Robert O'Hara, the former Marge Comerford, daughter of the late M. B. Comerford, founder of the theatre circuit bearing his name, gave birth to a daughter last week in Scranton, Pa. . . . Main Line drive-in, in Philadelphia's exclusive Main Line section, opened this week with "Salome."

PITTSBURGH

This city was one of 34 selected by Paramount for the triple showing in a single day of "The Caddy," "Little Boy Lost," and "Roman Holiday." A large crowd of exhibitors, movie critics and radio and TV representatives attended the morning, afternoon and evening showings in the Shady-side theatre. . . . Bud Taylor is serving as relief manager of the J. P. Harris while Bill Zeiler is on vacation. . . . The Fulton sneak-previewed "The Great Sioux Uprising," while the Warner did the same with "The Hitch-Hiker." . . . Local 171 of the Motion Picture Operators Union is mourning the death of Albert Earl Wicke, a 38-year veteran in the business who was in the projection room at the Ritz theatre at the time of his death. . . . It isn't very often that a theatre brings back a hit within a four-week period, but the Art Cinema did just that with "The Seven Deadly Sins." . . . Morty Henderson took a trip to Bermuda in connection with the Harris Showmanship Award. . . . B. N. Rosenberg, movie exhibitor will succeed Morry Berman as commander of the Variety Club's Post 589 of the American Legion.

PORTLAND

First run business should start to perk here this week after being in a slump due to poor product. Nearly all downtown houses have hot pictures. "Shane" opened at the Orpheum on a new, big, panoramic screen. . . . Russ McCullough, chief sound engineer for National Theatres was here from the film capital for the big screen installation. . . . Ditto Eddy Grub, ace installation man from Los Angeles. . . . Carl Mahnde, Evergreen maintenance engineer, was here from Seattle. . . . Evergreen president Frank Newman, Sr., and vice-president William Thedford, from the Seattle headquarters, were in town for a couple of days. . . . The press and Evergreen managers from Oregon and Washington thoroughly enjoyed the CinemaScope exhibition at the 5th Ave. theatre in Seattle last weekend. . . . Mayfair manager Herb Royster back from vacation. . . . Mrs. J. J. Parker met with a top architect last week and will give all of her theatres a facelifting.

PROVIDENCE

"Shane," which was held over for a second week at the Strand, was the subject for Brad Swan's column in the *Providence Sunday Journal*. . . . "The Charge at Feather River" held for a second week at the Majestic. . . . As a thousand or more cars sought

admission to see a 3-D picture at the Cranston Auto theatre on a recent Sunday night, traffic was snarled for a distance of two miles. Theatre-bound motorists tangled with cars returning from shore and beach resorts compelling an emergency call for extra police. . . . The Somerset Family drive-in offered the 3-D "House of Wax" at regular prices with glasses available at 10c extra. . . . The Community presented the 3-D "It Came From Outer Space" at usual admission charges plus a dime for glasses. . . . The RKO Albee recently installed a new full-stage-size screen. . . . All surrounding drive-ins did near-capacity business as the second torrid spell of the season hit this area.

SAN FRANCISCO

Earl Long, district manager, United-Paramount, is on vacation. Mervin "Buz" Davenport, manager Downtown Paramount, Los Angeles, is relieving him. . . . Frank Jenkins, formerly exploiter, 20th Century-Fox, is now in the Denver, Salt Lake territory for MGM. . . . K. R. Melgren, at one time with RKO, Seattle, replaced Ted Lundgren as booker at United Artists. . . . Howard Newman, one-time manager, St. Francis, reportedly will soon marry Ginger Malladin, former wife of Paul Malladin, once with Fox West Coast, here. . . . R. B. Smith, Chowchilla exhibitor, is out of the hospital, but will be on crutches for about four weeks because of a knee injury. . . . Edward Sutro put his Gateway, Oakland, on a Friday-Saturday-Sunday basis. . . . Golden State opened the rebuilt Grove, Pacific Grove, following fire of three years ago. . . . Barbara Rogers, new industryite, replaced Lorraine McQuillan at the switchboard of Columbia. . . . James Henry, 1st assistant shipper, Paramount, was promoted to booker and Dean Malcolm of Warner Bros. took Henry's place in the shipping room.

TORONTO

Winner of the "Young Bess" contest conducted by MGM among the 10 top managers in Canada, was Bill Novak, manager, Capitol, Winnipeg, a FPCC unit. . . . Norman MacCutcheon has joined the 16mm department of MGM in Saint John. . . . Canada's largest drive-in, the Sky-Vue, has been opened a mile east of Edmonton, Alta. The theatre spreads over 20 acres and holds 1,100 cars. . . . Tom Daley is tournament director of the Canadian Motion Picture Golf Championships being held Aug. 25, rain or shine. Ralph Dale is chairman of the prizes committee. . . . Night baseball proving considerable opposition for theatres in the Maritimes. . . . Jay Lieberman, manager of the Odeon Rialto, Edmonton, was a visitor to the city. . . . Ed Baumgarten of Lippert Pictures was in for discussions with franchise-holder Cardinal Films. . . . Winners in the Famous Players district B Jamboree have been announced. They include Bob Harvey, manager, Capitol, North Bay; Bill Burke, Capitol, Brantford; Art Cauley, Paramount, Brantford; Truman Walters, Regent, Oshawa, and Earl Scandrett, Royal, Woodstock.

WASHINGTON

The Variety Club July 22 dedicated a plaque at Emergency Hospital in memory of eight deceased members of the club: J. C. Brown, William F. Crockett, Stephen T. Early, Frederic B. Klein, Paul Linson, Julius Lulley, Hardie Meakin and Reverend

John Palmer. . . . Paramount's Jubilee Show was held Monday at the Circle theatre. . . . Semi-final judgments of the "Miss Washington" contest will be held at the Naylor, Langley and Apex theatres. The finals will be staged August 17 at Loew's Capitol. . . . C. Glenn Norris, 20th Century-Fox Atlantic division manager, was in New York for a series of meetings. . . . Joe DeMaio, Sandy Film, is recovering from injuries received in an automobile accident. . . . "The Band Wagon" was given a special screening at MPA headquarters July 17, by Orville Crouch, MGM Washington representative.

Massachusetts Theatres Change Wage Scales

The minimum wage laws of Massachusetts, effective last week, have changed scales for theatre employees. Ticket sellers' wages go from 65 to 70 cents an hour, those of ushers from 62½ cents an hour to 65. Cashiers at refreshment stands will receive a minimum still to be set, more than 65 cents. Inexperienced sales girls are to receive 65 cents, and experienced ones 67½ cents. Cleaners and doormen are to receive 70 cents.

Name Industry Leaders To JDA Drive Posts

Nine industry executives have been named to posts in the amusement division of the 1953 Joint Defense Appeal campaign, it has been announced by William J. German, president of W. J. German, Inc., and division chairman of the drive. Edward Fabian, of Fabian Theatres, has been named treasurer of the campaign. Joseph Bernhard, Paul N. Lazarus, Jr., Charles E. Lewis, Charles Moss, Louis Phillips, Walter Reade, Jr., Harold Rinzier and Burton Robbins have been appointed vice-chairmen in the campaign.

Pastime Circuit Plans Extensive Changes

The Pastime circuit, Charleston, S. C., plans to alter its Gloria, Riviera, American, Garden, and Ashley theatres. The Garden will have a new projection booth, for larger pictures. The Gloria will have stereo sound, and an all-purpose screen. The American has been altered for 3-D and will be used solely for that effect. The Riviera will have a wider screen. The Ashley also has been given one. Albert Sottile heads the company.

To Open Big Drive-In

The 1,000-car Hartford Drive-In theatre, Aberdeen, Md., will be opened shortly. Construction of the theatre is nearly completed, it has been announced by Louis Gaertner Enterprises, operators of the drive-in.

Altec Concludes Deal

After several months of negotiations, Altec Service Corporation has concluded a deal with the Veterans Administration covering the entertainment facilities of the Administration's installations.

People in The News

J. CHEEVER COWDIN, former chairman of the board of Universal Pictures, has been sworn in as director of the Motion Picture Division of the International Administration Service.

ALBERT M. PICKUS, owner of the Stratford theatre, Stratford, Conn., and a national officer of the Theatre Owners of America, has been appointed chairman of the budget sub-committee of the Bridgeport, Conn., area Community Chest campaign.

MELVIN EDELSTEIN and WILLIAM SCHWARTZ have been appointed to branch manager positions in RKO Radio's foreign exchanges, it has been announced by ALFRED CROWN, foreign manager. Mr. Edelstein has been assigned to Colombia, succeeding HUGO STRAMER, recently transferred to Argentina. Mr. Schwartz succeeds Mr. Edelstein as manager for Puerto Rico.

S. B. ALDERMAN has been named Miami branch manager of United Theatres.

MOREY R. GOLDSTEIN, Allied Artists vice-president and general sales manager, is in Hollywood for a series of conferences with STEVE BROIDY, president, HAROLD MIRISCH and G. RALPH BRANTON, vice-presidents, and WALTER MIRISCH, executive producer.

J. M. FRANKLIN, president of the Franklin & Herschorn Theatre Company, St. John, N. B., Canada, was chairman of an Israel bond drive in the eastern provinces of Canada. His wife served as honorary

chairman of the women's auxiliary of the drive.

MATTHEW FOX, president of Motion Pictures for Television, has been elected a director of WSJL-TV, Bridgeport, Conn.

RICHARD TODD, star of Disney's "The Sword and the Rose," was guest of honor Monday at a luncheon at the 21 Club, New York, attended by top executives of the RKO and Disney home offices.

RICHARD D. KRIEBEL, public relations director of the Polaroid Corporation, has also been appointed the company's director of sales and advertising for 3-D. ROBERT C. CASSELMAN, sales manager of the photographic division, has been appointed sales and advertising manager. EDWARD R. SPEARE has been named assistant sales manager of the photographic division.

PHIL HODES, manager of RKO's New York exchanger who is retiring August 1, will be given a testimonial luncheon August 5 at the Hotel Astor, New York.

DAVID SARNOFF, chairman of the board of the Radio Corporation of America, has been appointed as tentative president and director of the National Broadcasting Company, succeeding FRANK WHITE, who has resigned effective August 7.

EDWARD MULLEN, United Artists office manager at the New York exchange, has resigned to enter his own business. Mr. Mullen has been with the company for 30 years.

work satisfactorily, Italian banks and their American correspondents must cooperate. Italian officials believe the new plan will attract millions of production dollars, previously frightened away by restrictive money practices.

Call Sheriff in Sunday Exhibition Ban Case

UNION CITY, S. C.: Lee W. Wann, local exhibitor, has had county sheriff Rochelle Boyle ordered to show cause why he cannot operate his drive-in theatre on Sundays. Mr. Wann claims that the state ban on Sunday exhibition is unconstitutional and prevents him from making a livelihood. Several South Carolina counties are allowed to exhibit on Sundays by special laws. Circuit Judge Bruce Littlejohn has set an early hearing for the case in Spartanburg, S. C.

TV Channel to Pickford

Mary Pickford's Triangle Broadcasting Company has been granted a television channel in Winston-Salem, N. C., by the Federal Communications Commission.

Korean Aid Drive Gets Screen Help

"Aid to Korea" week began in the nation's theatres Monday and continues through August 7. It is for the American Korean Foundation, and is sponsored by the Council of Motion Picture Organizations.

Theatre collections will be aided by a special appeal trailer, featuring a short speech by President Eisenhower.

In New York Monday afternoon, General James A. Van Fleet (Ret.) spoke to reporters, publishers and public relations specialists at a screening in the 20th-Fox home office. He spoke of the trailer and also of a 24-minute short subject, "Give Them This Day," which was made in Hollywood for showing over television stations Tuesday. General Van Fleet described the sufferings of the Korean people, the devastation of their properties, and the efforts made voluntarily by our soldiers to aid widows, orphans and homeless and wounded. He appealed for support of the drive in remarks which were covered by newsreel cameras. He is a director of the American Korean Foundation and also of Twentieth Century-Fox.

The COMPO sponsorship is in line with industry response to appeals for community service, and at the request of President Eisenhower. The COMPO announcement was by co-chairman Trueman Rembusch, Al Lichtman and Samuel Pinanski, and indicated Robert W. Cowyne, special counsel, will handle COMPO activities in the drive. COMPO regional and state chairmen are serving as campaign directors.

Drive-In Petition Denied By County Commission

SAN FRANCISCO: The San Joaquin County Planning Commission has denied the petition of Syufy Enterprises to locate a drive-in theatre in Stockton, Calif. The business manager of the Stockton State Hospital Farm pointed out that the proposed theatre would border on the institution's "garbage-fed hog ranch," and offensive odors would irritate the patrons. A Syufy Enterprises spokesman said they would appeal the decision to the County Board of Supervisors.

Roxy Theatre Dividend

A quarterly dividend of 37½ cents per share on the preferred stock has been declared by Roxy Theatre, Inc., New York. The dividend will be payable September 1 to holders of record August 14, 1953.

Forms Film Division

Nola Recording Studios, Inc., New York, has formed the Nola Studios Film Division, it has been announced by Vincent J. Nola, president.

French Pact Extension Unofficially Accepted

"Unofficial assurance" has been received by the Motion Picture Association of America that the French Government has accepted Eric Johnson's proposal for a four-month extension of the current pact with American film companies. Confirmation of this report would mean the pact would run through October. Under this arrangement, American industry would continue to receive \$120,000 a month from France. Negotiations on a new agreement would continue during the extension period.

New Finance System Set For Italian Productions

Hal E. Chester, producer, has returned from Europe where he arranged for a new system of financing American productions in Italy. Working with ANICA, Italian equivalent of the American Motion Picture Producers Association, Mr. Chester has evolved a system whereby American producers can produce films if they put up a bond in dollars. In order for the plan to

CBS to Offer Color TV

The Columbia Broadcasting System intends to begin supplying color television programs to its network about September 15, J. L. Van Volkenburg, president of CBS Television, announced this week. The programs will be selected sustaining programs and in National Television Systems Committee color.

If and when this standard of color is adopted by the Federal Communications Commission, CBS Television will immediately begin a regular schedule.

The network also plans a color clinic in New York for executives of its affiliate stations.

Senator Bricker Heads Commerce Committee

WASHINGTON: Senator John W. Bricker (R., O.) has been named chairman of the Senate Commerce Committee—which has jurisdiction over television, radio and other interstate activities—succeeding the late Senator Tobey (R., N. H.). A frequent critic of the film industry, Sen. Tobey attacked producers for refusing to make film available for Phonevision and criticized the Federal Communications Commission for approving the American Broadcasting-Par-

amount Theatres merger. Senator Bricker has had little to do with television and film matters in the past, having devoted most of his time on the committee to rail, gas and oil matters.

Star at "Love" Premiere; Radio Stations Cover

Kathryn Grayson, star of Warner Brother's "So This is Love," attended the world premiere of the film Wednesday at the Tennessee theatre, Knoxville, Tenn. Five local radio stations broadcast the ceremonies, which were held in conjunction with the premiere. Tennessee's Governor Frank Clement was to have served as host at the premiere, which was to have been attended by Senators Estes Kefauver and Albert Gore, Congressmen Edward Baker and B. Carroll Reece, Mayor George Dempster and C. E. Brehm, president of the University of Tennessee.

Set Additional Bookings For "Joe Young" Film

RKO's "Mighty Joe Young" will receive a specialized campaign when it opens in Kansas City, New England, Omaha, Washington, Philadelphia, Minneapolis, St. Paul, New Orleans and other Gulf cities. The reissue, which has set a number of additional bookings in New York, will be aided by an intensive TV spot campaign and a cutout giveaway distribution plan.

Drive Will Honor Zukor

Paramount will hold a 14-week sales drive honoring its board chairman, Adolph Zukor, for his 50 years in the industry. The drive, planned for August 30 to December 5, will be titled "Adolph Zukor Golden Jubilee Salute," and will feature awards of many thousands of dollars to branch and sales managers, salesmen, office managers and bookers. There also will be special citations to be known as "Schwalberg Merit Awards," named for A. W. Schwalberg, president of the Paramount Film Distributing Corporation.

Mr. Zukor was honored earlier this year by Variety Clubs International, which sponsored dinners in New York and Hollywood.

Monroe R. Goodman, assistant to A. W. Schwalberg, has been appointed national coordinator of the drive. Mr. Goodman will send all branches a promotional package, including satin banners, color desk standees, color blotters, postage meter slugs and special letterheads and postcards, to assist personnel in putting over the drive.

Open Arkansas House

The recently-completed Littletown theatre, Poyen, Ark., opened last Thursday with an "open house" ceremony.

COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

CHINA VENTURE

starring

**EDMOND O'BRIEN • BARRY SULLIVAN
JOCELYN BRANDO**

Screen Play by GEORGE WORTHING YATES and RICHARD COLLINS

Produced by ANSON BOND • Directed by DON SIEGEL

General Release: September

CONQUEST OF COCHISE

Color by TECHNICOLOR

starring

JOHN HODIAK • ROBERT STACK • JOY PAGE

Screen Play by ARTHUR LEWIS and DeVALLON SCOTT

Produced by SAM KATZMAN • Directed by WILLIAM CASTLE

General Release: September

SKY COMMANDO

starring

DAN DURYEA

co-starring

FRANCES GIFFORD • TOUCH CONNERS

Screen Play by SAMUEL NEWMAN

Produced by SAM KATZMAN • Directed by FRED F. SEARS

General Release: September

THE UNTAMED BREED

starring

**SONNY TUFTS • BARBARA BRITTON
GEORGE "GABBY" HAYES**

with

EDGAR BUCHANAN • WILLIAM BISHOP

Screen Play by Tom Reed

Based upon a SATURDAY EVENING POST Story by Eli Colter

Directed by CHARLES LAMONT

Produced by HARRY JOE BROWN

A REPRINT

General Release: September

GENE AUTRY

and CHAMPION

in

SAGINAW TRAIL

with Connie Marshall

and SMILEY BURNETTE

Story and Screen Play by DOROTHY YOST and DWIGHT CUMMINS

Produced by ARMAND SCHAEFER

Directed by GEORGE ARCHAINBAUD

A GENE AUTRY PRODUCTION

General Release: September

Asks FCC Control of Theatre TV

WASHINGTON: Theatre television plans could be affected by legislation introduced by Rep. Hinshaw (R., Cal.) calling for the regulation by the Federal Communications Commission of all subscription television services. Under the FCC's recent television decision, any attempt by the industry to set up its own system would be regulated as a common carrier. But the FCC decision left unclear the status of theatre TV operations using existing common carriers such as American Telephone and Telegraph Co. The Hinshaw bill might well class such operations as common carrier operations subject to complete FCC control.

The bill would classify subscription TV as a common carrier, rather than as a broadcasting operation.

Phonevision and other subscription TV plans want to be classed as a broadcasting operation. In that event, the FCC would license initially but would not have continuing, detailed power over whom they must sell or what rates must be charged, etc. If they are classed as common carriers, as proposed in the Hinshaw bill, the FCC would have such power.

Representative Hinshaw is a ranking Republican on the House Commerce Committee, which handles amendments to the Communications Act.

Judge Awards Counsel Fees in Loew's Suit

Counsel for the minority stockholders of Loew's who attacked the contractual relations of Louis B. Mayer and J. Robert Rubin, have been awarded \$57,513 by Federal Judge Alfred C. Cox of U. S. District Court in New York. The attorneys had asked for \$90,000 in fees, a figure which defense counsels contended was too high. The lawyers who were awarded the fees were Gustave Garfield, Charles Trynin and Irving Steinman.

Laboratory Workers Sign New Wage Boost Pact

Members of the eastern laboratory technicians, represented by Local No. 702, have accepted a new contract which offers a wage boost of 7½ per cent. The terms of the new agreement also provide that laboratories will contribute 7½ cents per hour per man up to 40 hours to a welfare fund. Each employee will contribute five cents an hour to the fund on a 40-hour week basis.

Ask New TV Licenses

WASHINGTON: The Federal Communications Commission has passed a proposal that television station licenses be granted for a three-year period, instead of the present one-year period.

RCA Sales and Earnings Show Big Increase

Sales of products and services of the Radio Corporation of America and subsidiaries attained an all-time record volume of \$410,686,162 during the first six months of 1953, exceeding by \$104,848,337—or 34%—the previous peak established for the first half of 1952, David Sarnoff, chairman of the board, announced Monday.

RCA earnings before Federal taxes, for the first six months of 1953, amounted to \$38,809,228. This represents an increase of \$15,472,498 or 66% over the pre-tax earnings for the first six months of 1952. After providing \$20,624,000 for Federal taxes, the net profit for the period amounted to \$18,185,228, an increase of 61%.

Products and services sold by RCA in the second quarter of 1953 also set an all-time record for the period totaling \$202,678,629, compared with \$141,966,494 in the second quarter of the previous year, an increase of 43 per cent.

Congressmen Kill Census Business Survey Plan

WASHINGTON: Members of the House of Representatives have killed plans of the Census Bureau for a comprehensive survey of business and manufacturing set for next year. The proposed census would have included information about the industry never before gathered by the Government. The House, which had originally eliminated all funds for the project, finally agreed to \$1,500,000 for "spot checking" business after the Senate voted \$9,400,000 for the complete project. Although some industry work may be included in the survey, it will not be the far-reaching data the Bureau had hoped to compile.

New England Variety Club Spends Day at Races

More than 100 members of the Variety Club of New England braved the area's severest rain storm of the year last Friday to attend the club's third annual "Day at the Races" as the guests of Judge James A. Dooley, president of the Narragansett Racing Association. Each member was given a daily double ticket which was won by Lou Freedman. William Koster, executive director of the Variety Club, presented Judge Dooley with an engraved silver tray on behalf of the club.

Laskey Drive-In Circuit Files Anti-Trust Action

PITTSBURGH: Asking treble damages totaling \$1,952,000, Laskey Brothers Amusement Corporation of Uniontown has filed an anti-trust action against eight major distributors. The corporation operates drive-in theatres in Western Pennsylvania and West Virginia. The suit, which charges monopolistic practices, names Paramount, Loew's, 20th Century-Fox, RKO, Warner Brothers, Universal United Artists and Columbia as defendants.

Ask FCC To Approve Color TV

WASHINGTON: The National Television System Committee last week asked the Federal Communications Commission to approve its technical standards for compatible color television.

The all-industry group has been working on the standards for several years. Compatible color television means that color signals can be received in black and white on existing sets and in color on new color receivers.

The Commission three years ago approved a non-compatible color system advanced by CBS, but that system has been lying dormant practically since its approval. Recently, NBC and RCA asked the Commission for approval of standards based on the NTSC standards.

The NTSC last week said that "exhaustive" tests had showed that its system produced a "highly satisfactory" color picture and a "high quality" black and white image. Dr. W. G. Baker, NTSC chairman, declared that adoption of its standards would encourage "keen competition" in developing TV apparatus and encouraging the rapid growth of color TV. The committee said it would help arrange a demonstration of its system at the FCC's Laurel, Md., laboratories.

The FCC is expected to order hearing on the proposed new color standards.

28 Nations to Participate In Venice Shorts Fair

The International Documentary and Short Film Exhibition to be held August 11-19 in Venice will have entrants from 28 nations. Each nation will be limited to 15 films to be judged in the competition; 118 shorts and documentaries have been entered to date. The participating nations are Australia, Austria, Bolivia, Belgium, Canada, Ceylon, Costa Rica, Denmark, France, Germany, Japan, Great Britain, Honduras, India, Italy, Yugoslavia, Malay, Morocco, Norway, New Zealand, Holland, Peru, Puerto Rico, Union of South Africa, Sweden, Switzerland and the United States, to which is to be added the work of UNESCO.

Plan Program Material For Popcorn Meeting

CHICAGO: One of the main subjects on the agenda of the Popcorn industries convention, to be held here October 11-14 at the Conrad Hilton Hotel, will be theatre concessions management, it has been announced by Bert Nathan, theatre concessions program chairman. Leading concessionaires have been invited by Mr. Nathan to join his committee and plan discussions of candy, ice cream, soft drinks and drive-in problems confronting concessionaires.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Now is the Time for a "Greater Movie Season"

THIS year, of all years, we should really get out and sell the idea of "Greater Movie Season"—for we have something to offer that is convincing proof. There are more new pictures of topbracket quality that have been offered in recent years, and the public are ready to accept the popular belief that something has happened to put the movies back in top place as American's most popular entertainment. (If we ever lost that place, it was through a certain kind of "snide" publicity that creeps in against us.)

To offset the influence of the carping critics, who can find nothing good in the public's finest family entertainment, and who want to push their own special favorites, which are generally foreign to our American taste, we have movies that are truly better than ever, and dimensions that accent the limitations of our growing competition in home television. The size of a picture doesn't necessarily make it better, but in our case, it offers just the right comparison in the theatre.

Folks will be going to see our new product, and if first-runs and film critics are correct, they will find plenty to rave about. There will be fewer films this year, probably quite a lot fewer than have come from Hollywood in some previous years, but they will be of better quality, and this difference will show. Costs of production have gone so sky-high that it is no longer a possibility for a major studio to create low-budget, so-called "B" pictures.

Television offers competition in the studios, too, for the technical sources of former "B" pictures are at work making films for television, and on what were formerly considered typical low-budgets, only today you get so much less for the money. The family will go out to see movies, in the future, because they will expect something of theatre quality, theatre-size, and with the added interest of audience participation. Audiences are always part of the attraction, in theatre presentations.

And don't be deceived about new dimensions, in that they replace or entirely sup-

BOY SCOUT JAMBOREE

Recently, the Boy Scouts concluded their International Jamboree—in Hollywood, this time—the biggest event of the year for Boy Scouts the world over. More than 50,000 Scouts have been in camp, at Newport, California, and this year, they called it a "Scoutorama Jubilee"—to be quite up-to-date.

There isn't a village or hamlet in the country where you won't find Boy Scouts or Cub Scouts, and in some Round Table situations, the theatre manager is a Scoutmaster, which is as it should be. The Jamboree is their big interest, right now, and it is to our credit to capitalize the Hollywood background.

We can be glad that the studios have thrown out the welcome mat, and are giving the visiting Scouts preferential treatment. The red carpet has been unrolled to make them feel at home, on their "Scoutorama" tour. The newspapers and magazines will be covering the event for the benefit of readers, back home.

The least that we can do, in the field, is to recognize the importance of this event in their eyes. Pay some attention to it, and look for films you can show that may be available in the future. Stir up local interest in what the visitors have seen in Hollywood, to connect up and make valuable good public relations that have been accomplished. We don't have an industry-wide P.R. bureau to guide you, but the facts are in your favor.

plant standard films. There will be better quality in 3-D films, plus Cinemascope and Cinerama, but also there will be a sufficient supply of the kind of films your audience has learned to like best. If there are fewer of them—then run them with greater appreciation and for longer runs.

"This Is Cinerama" will shortly break all records in Detroit, with a run of 20 weeks, the longest run in that city since "Neptune's Daughter" ran for 19 weeks, back in 1914. The attraction is averaging better than \$30,000 a week, and is one of four places where Cinerama may be seen. The New York engagement, now at Warner's theatre on Broadway, has grossed close to two million dollars since it opened at the Broadway theatre last October, and is doing better than \$50,000 a week, right now, with seats on sale five months in advance. Hollywood is in its 12th week, hitting \$36,000 and better, and in for an indefinite run. Chicago received Cinerama this week and indications are that the sensational runs in other cities will be repeated.

We are frequently asked "When will we have Cinerama"—and our answer to visitors is that it will be limited to a maximum of a dozen or so big cities, for the year to come. They can ask themselves "How long a run would you predict?" and that tells the story. We can't see a long enough run in Albany or Buffalo, to justify installation, but it will come in St. Louis and Dallas or other centers of a wide-range trading area, where there will be a mail order business over a 500-mile radius.

"Guys and Dolls"—the stage show, that is—has grossed 10½ million dollars to date, about evenly divided between the original company, now in its third year at the 46th Street theatre, in New York, and one company on the road, now in Washington, after playing in from the west coast. The total distributed profits to date, from both companies, together with cash at hand, adds up to about two million dollars, which is slightly less than the 20% admission tax would be on this volume of business at the box office. It is apparent that more than 80% of income goes for labor, talent, royalties and rental paid for theatres, who generally participate on a sharing basis, including some basic costs of operation.

—Walter Brooks



Sidney Schaefer, of Columbia, with Eugene Picker and Ernie Emerling, of Loew's, look over a Columbia float in Loew's Jubilee parade (top); Eugene Picker of Loew's, Hugh Owen and Sid Blumenstock of Paramount inspect the "Sangaree" float in the parade.

Loew's Sets The Style

The trade owes a vote of thanks to Ernie Emerling, of Loew's theatres in New York, for the spectacular street parade and ballyhoo for their "Movie Jubilee," which will tour sixty theatres in the metropolitan area.



Eddie Dowden, of Loew's; Sidney Schaefer of Columbia, and Eugene Picker, of Loew's, interested in some very comely Indians who are advertising Columbia's "Fort Ti" in the big parade of hits.

Far above, you see Polly Bergen, star of MGM's "Arena," driving the jeep that pulled the float that carried this load of publicity and pulchritude down Broadway, and just above, you get a closer look at these lovelies, who attracted no end of attention and applause from sidewalk throngs.

Round Table Back Home

The Rialto theatre, on Main Street, Canton, Pa., is our measure of small town theatres, because we've known it as "a situation" for forty years. It was formerly the Crawford, and before that there was the Pastime, and in the beginning, the AmusU. That's where we came in. In the old days, we had competition, too. Stiff competition, from the old Hippodrome and the Dreamland, but Canton has had only one movie theatre these many years.

Business Is Regular

Business is neither too good nor too bad. They say, up there, business at the Rialto is "regular"—and it is the dyed-in-the-wool movie fans that make it so. They have good films—as new as Broadway. We saw *Young Bess*—which closed at the Radio City Music Hall only a few weeks ago, and we noted how bright and clear the projection was, and good sound. They don't need new screens nor other devices to meet competition with big-town movies. But they will eventually have new dimensions.

Television hurts in Canton, now. There are many more sets than when we were home a year ago, and something new has been added. Last year, all the television in Canton was plain awful, in our opinion. The weak signals produced drifting snow and it was a punishment to sit through the TV programs even if you wanted to be among the first to have an aerial on your roof. Now, it's different, and for a surprising reason. A new business has sprung up.

Today, in the small towns, up in Pennsylvania—groups of citizens create their own "community" aerials, high on the hills, and "pipe" the program down into town on a community-owned coaxial cable. Anywhere from fifty to 150 homes will underwrite the cost, at about \$50 to "join"—plus from \$2 to \$3 a month for upkeep—and it's a new business, on a non-profit basis, in the hands of friends. In one rural spot we know, the bartender in a roadside private club has installed a "ladder aerial" down from a high knob, and serves his friends, cost free.

Reception Is Perfect

TV reception, on this basis, is perfect. It is as good or better than we can get, in the heart of New York City. No wonder folks stay home to see television, after they spend \$400 or more for installation, and with \$100 a year, for upkeep. Programs are still poor, for the most part, but this doesn't matter much, if you are a television pioneer, in the far places. Movies are better than ever, up there in the country, but competition is a word we'll be hearing more often, than in the last 25 years. Once upon a time, we had only the outdoors and sports events, competing with the desire to "go down town to the movies."

—W. B.

SHOWMEN IN ACTION

F. C. Leavens, manager of the Elmdale theatre, Ottawa, Ont., announced a week before school closed that the theatre would show three serials on matinee days in addition to regular programs and also reduce prices. He calls the move "a successful summer stimulant."

Sid Kleper of the College theatre, New Haven, Conn., sends snapshots of his many tie-ins for *DREAM WIFE*, and we especially like that flash enclosure for the box office. Another of his good ideas is to give out guest tickets to each couple obtaining a marriage license during the week of playdate.

Walter Kessler, manager of Loew's Ohio, Columbus, received the new improved polaroid glasses for his engagement of 3-D *ARENA* and took samples of them to the local newspaper, with resulting write-up and pictures of a girl demonstrating the old and new glasses the day before opening.

Bob Carney of Loew's Poli, Waterbury, Conn., making sure every customer knew *IT CAME FROM OUTER SPACE* was coming by attaching the 14x28 from National Screen to doorman's ticket box. He says "Lots of readers on this one."

Carl J. Ferrazza, manager of Keith's theatre, Cincinnati, gave his theatre an African touch with extensive trimmings of palmetto leaves for his run of *WHITE WITCH DOCTOR*.

Lou Cohen's all-out campaign for *PICK-UP ON SOUTH STREET* at the Poli theatre in Hartford included "Man on the Street" plug for the picture with guest ticket hand-outs.

H. G. Boesel of the Fox Palace in Milwaukee had two models in bathing suits with *LET'S DO IT AGAIN* lettered on their backs working the lake front beaches on Sunday and distributed heralds.

Tony Masella obtained newspaper story and picture on the erection of his new 47 x 27 foot screen installation. The screen will be put in use with the showing of the 3-D film *WHITE WITCH DOCTOR*.

To emphasize the comedy angle in *DREAM WIFE*, Arnold Gates of Loew's Stillman theatre had an attractive model with fancy sun glasses, lettered parasol—and boxing gloves—for a street stunt in Cleveland.

Paul W. Amadeo, Pike Drive-In, Newington, Conn., ran the first dusk to dawn drive-in show in the Hartford area, with six features and free coffee at 4:30 A.M.

Brookie LeWitt, Arch Street theatre, New Britain, Conn., promoted a Gene Autry children's yodeling contest on stage, with free soft drinks for the first 100 youngsters in line on performance day.

John E. Petroski, manager of the Stanley-Warner Palace theatre, Norwich, Conn., has arranged with nearby property owners to provide free parking facilities daily for 50 theatre patrons' cars.

During his showing of *TRouble ALONG THE WAY*, Murray Spector of the Teaneck theatre, Teaneck, N. J., arranged with the Motor Club of America to have a portable traffic safety clinic set up in his lobby.



Colonel Bob Cox, manager of Schine's Kentucky theatre, Lexington, Ky., with another old friend, J. E. "Watty" Watson, MGM's energetic exploiteer from Cincinnati, who covers the Ohio River valley with his exuberance, pose with Maggie Welsh, radio commentator, in the "Young Bess" museum trailer, as it visited Kentucky. The portable radio set-up broadcast interviews over station WLEX to promote the picture, in the best style of a Kentucky Colonel and a showman.

DRIVE-INS CREATE NEW PROMOTIONS

This is the summer when the drive-in theatres are turning in their own promotions, beyond the first-string few that have lead in this field in the formative years. We're getting examples of exploitation, in better supply, and straight from outdoor situations that can command first-runs and even premieres.

Carl J. Ferrazza, manager of Keith's theatre in downtown Cincinnati and the Twin Drive-in theatre, both of which are operated by the S. & S. Amusement Corporation, sends us pictures of his premiere performance of "The Glory Brigade"—you'll see two of them across the bottom of this story. One shows the parade ballyhoo, in cars that brought inductees to an outdoor ceremony at the drive-in, followed by a potato peeling contest, for laughs. And, the winner, kissing Miss Glory Brigade, is good for another laugh. A very brave guy, this one, who shuts his eyes in the face of what must be a new and greater risk than he's accustomed to! The motor caravan took the inductees from the premiere showing of the picture straight to Union Station, on their way to the wars, and the whole evening was devoted to the awards and the presentation.

Drive-Ins Are Getting Better Exploitation

Bob Retzer, manager of the Solano Drive-In, Fairfield, California, had a drive-in wedding, probably the first of record, in which a local couple were married in a setting created in front of the big screen, with microphone to carry the ceremony direct to car speakers. Local merchants donated over \$1000 in wedding gifts, which makes this an interesting prospect for a young couple, and both were supplied with complete wardrobes. Also, as you'll see in an adjoining picture, they were interviewed on the "Shoot the Works" program, as guests of a northern California TV show, with good stories in the San Francisco papers. It was the best June bride promotion in the area. Everything, Bob says, "including the minister," was promoted!

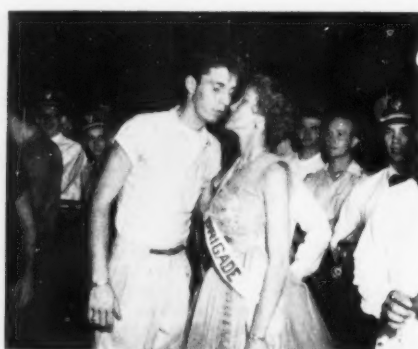
William Brett, manager of the Niagara drive-in theatre, near Buffalo, is shown in



the remaining picture, presenting guest tickets to a prize-winning family, who were interviewed outdoors by tape recording which was afterwards broadcast over station WGR as part of a popular program. William P. Rosenow, manager of the nearby Lakeshore drive-in, is mutually responsible for this particular hook-up for drive-in promotions via local radio stations. Both are veteran Buffalo showmen, and they have brought their skills out in the open, for application to drive-in theatre business.

Good Will Program

Archie Adlman, manager of the S-3 Drive-in theatre, at Rutherford, N. J., had a good-will program in honor of Father's Day which resulted in plenty of free publicity in the *South Bergen News*, with business 30% above normal. A Mercury used car was a give-away, sponsored by a local dealer.



Movie Picnic In Paonia

One of the things we wanted to do this summer was to attend the meeting of the Western Colorado Theatre Owners and Managers Association at Paonia, Colorado. Francis Gill invited us, months ago, and we have dreamed about going, in July, when the Bing cherries were ripe (only eight to the pound, or maybe, it's twelve!) but we didn't make it. Too far away, too long a time, to travel.

Now comes the report from Paonia, where genial Tom Poulos, owner of the Paonia theatre, gave a "Greek style" picnic to 350 members of the Association, their wives and friends, in the public square at Paonia. There were people from every town on the Western Slope of the Colorado Rockies, for a perfect day of peace, harmony, friendship and goodwill. Bob Walker, owner of the Uintah theatre, Fruita, Colo., who is a frequent contributor to the Round Table, writes us his own enthusiastic report of the festivities. Civic leaders, city and county officials, business men and bankers, newspaper publishers, radio-station owners and friends, consumed barbecued turkeys and lamb, cases of beer, quarts of Metaxas and all the fixings, for a feast in the wide-open spaces. Mrs. Poulos and Mrs. Gill were in charge of the commissary department.

Huge "welcome" signs greeted the visitors, and a 75-piece summer band provided music, with another orchestra for after-dinner. Following the picnic, the exhibitors adjourned to the Paonia theatre to see an industry film on tax repeal, furnished by Pat McGee, and resolutions were passed to send wires to Congressmen, the President, and others, in anticipation and appreciation, for their support. The group saw President Eisenhower's "Korean Relief" trailer and voted to give help in a drive. (We urge that Round Table suggestion for Children's Clubs, in the July 11th issue, as an idea for Paonia theatremen.)

Among those present, in the brief report of the meeting, are listed Mr. and Mrs. Lane, Princess theatre, Hotchkiss; Mr. and Mrs. Guy, and Mr. and Mrs. Armstrong, Cortez Theatres; Mr. and Mrs. Lloyd Files, Starlight Drive-In, Grand Junction; Mr. and Mrs. Luther Strong, Westland Theatres, Grand Junction; Mr. and Mrs. Harvey Taylor, Cooper theatres, Grand Junction; Mr. and Mrs. Don Monson, Ute and Chief theatres, Rifle; Ed Nelson, Fox theatres, Montrose; Joni Nelson, Olathe theatre, Olathe; Mr. and Mrs. Neil Ross, Fox theatres, Delta; Mr. and Mrs. Taggart, Drive-In, Delta; Mr. and Mrs. Max Storey, Drive-In, Montrose; Mr. and Mrs. Kermit Hurst, Elberta, Palisade. "Dutch" Stroh and his family, of Telluride, were unable to make the trip, as they were caught in a slide. Francis Gill sends us a newspaper clipping and we wish we had the original photograph, so we could print the picture. He's on the right, next to the barbecue.

VISITOR FROM CANADA



Mel Jolley, manager of the Century theatre, Hamilton, Ontario, was a welcome visitor at the Round Table last week, and we were glad to see him, looking as fine as you see him here. Mel is our Round Table member who had an unfortunate automobile accident, last year, when he was on vacation, down in Virginia. A reckless driver crashed into him from behind, at 70 miles an hour, and as a result, Mel and his wife and children, had a hospital experience which is now happily among things they can never forget, but from which they are entirely recovered. While the Jolleys were hospitalized at Farmville, Va., good Round Table members took time out to look for them and see that they were not alone or among strangers. Mel says he took home half a suitcase full of letters and cards, and a few, from nearby, were on personal call, as visitors. It's a nice feeling, to know that the Round Table is a fraternal organization with members alert.

Ken Prickett Reports From Shreveport, La

Ken Prickett, whom we've known in the past as an MGM exploiter in the Boston exchange area, reports from Shreveport, La., where he submits a truly colossal newspaper supplement (forty pages) in celebration of the sixth anniversary of the Don theatre, under the management of Don George, Inc. It takes a lot of doing to get up a supplement such as this, with lots of movie news, publicity pictures, cooperative ads and complimentary gestures from civic leaders and prominent people, in praise of the theatre. The supplement is tabloid size, inserted and extra in the regular-size issue, and the editorial page carries a lead article on Don George, whom they designate as "Shreveport's Little Giant"—for his various business and civic interests. A contest idea, Ken says, brought over twice as many replies as the newspaper anticipated.

British Round Table

Q R. H. ROMAINE, manager of the Regal, Darlington, had two of his staff dressed in native Welch costume for street ballyhoo, and scenes of the Welch countryside in his lobby to exploit "Valley of Song." . . . VICTOR SIMS, assistant manager at the Regal cinema, Oxford, sends campaigns on recent pictures which would do credit to an old-time showman. One of his ideas was a life-saving contest for children in a local pool for "The Cruel Sea." . . . OWEN TAYLOR, late of the Union Cinema, Dunstable, writes that he is on his way to Canada and we'll be looking for his address when he is settled there. . . . DAVID B. WILLIAMS' campaign book of recent exploitation shows he has been hard at work selling his programs. He used the old but effective stunt of stair tread slogans for "Marching Along," and received so many comments that he felt guilty that he had neglected to use this "oldie." . . . V. L. WINTERBURN, now manager of the Palladium cinema, Ripon, Wisconsin (JACK HEINEMANN, manager of the Campus theatre in that town, please note) with a scheme in mind which he thinks will be mutually beneficial. He also sends details of good exploitation on recent pictures. . . . FRANK WITTS of the Hippodrome, Gloucester, considered "Blackbeard the Pirate" a marvelous title to provide appeal to children of all ages and used that good old standby, the coloring contest, to exploit the picture. He also had a pirate street ballyhoo. . . . Street bally of comic lion and horse costumed staff was also used by JOHN W. WILKINSON, manager of the Haymarket, Newcastle-on-Tyne, for his showing of "The Lion and the Horse." . . . CHARLES SMITH of the Regent, Brighton, arranged for announcement of his showing of "Fair Wind to Java" over the public address system at the local pier. . . . For "Turn the Key Softly," HAROLD SHAMPAN of the Gaumont, Islington, promoted cooperative newspaper ads with real estate agents, headed "Turn the Key in Your Own Home"

Q L. H. BERRY, manager of the Ritz, Keighley, tied up his poster advertising with road safety rules, and the local Road Safety Committee paid all costs of 40 posters. . . . R. N. BROWN, Astra manager in Kirton, tied in with a local stocking company with a beautiful legs contest for "The Merry Widow." . . . Learning that descendants of John Alden of "Mayflower" history were residing in Oxford, assistant manager T. C. BUTTLE invited a party of them to the first night showing of "Plymouth Adventure" at the Ritz Cinema. . . . Another assistant manager, W. J. CALDWELL of the Regal cinema, Paisley, West Scotland, sends information on recent good exploitation ideas and writes that he is finding help in the Round Table toward furthering his showmanship education. . . . R. J. CRABB, manager of the Lyric, Wellingborough, using an amateur talent contest to stimulate interest in attending his theatre. . . . LAWRENCE EDGE of the Alhambra cinema, Shotton, using a newspaper ad to invite prisoners of the last war to be his guests for the showing of "Prisoner of Zenda." . . . From far away Johannesburg we have word from Hugh Ellis that he is now manager of the Metro Theatre there. He was formerly at the Granada, Maidstone. . . . A. T. FOWLE, manager of the Astoria, Brighton, gives credit to his assistant, P. BUTTON, for his help on recent exploitation, and Mr. Button is declared in as a Round Table member, with identification card on the way. . . . D. FRANCIS, manager of the New Bohemia theatre, Finchley, used good florist window tieups for "The Naked Spur" and "Never Let Me Go." . . . ROBERT P. GOSS, assistant manager of the Odeon, Creve learned that the actual locomotive used in "The Titfield Thunderbolt" was at the local railway works and had a 20' x 3' banner attached to it to advertise the picture.

Q SIDNEY HOPKINS of the Oxford cinema, Blackpool made the most of opportunity when a set of false teeth was found in his theatre. He contacted the press who ran a story to the effect that a patron had laughed his teeth out at "Worm's Eye View." . . . D. HUGHES of the Regal, Cheltenham, had the local male voice choir on stage the week previous to playing "Valley of Song." This was the first time any choir had been on the Regal stage, and the press wrote it up with mention of the film. . . . JOHN E. LAKE, manager of the Savoy cinema, Luton, holding a Search for Talent contest with a week's seaside vacation for two as first prize. . . . S. MOAR, Corona Theatre, Liverpool, sent letters to schools in the area with descriptive booklets about "The Cruel Sea." Seven parties of school children attended afternoon showings as a result. . . . DESMOND MCKAY, manager of the Playhouse, Galeshiels, obtained the cooperation of the local newspaper and a baby foods firm for his Bonnie Baby contest, which was run at no expense to the theatre. . . . L. A. C. WARNER and S. A. C. BRAILESOF of the Astra cinema, Ismailia, use eye-catching signs which extend well above the theatre roof to advertise coming attractions. . . . Another Astra manager, C. A. PURVES, in Hemswell, invites patrons to decide by ballot on serial to be played. He sends photo showing list of serials and ballot box. . . . Numerous photographs of attractive Coronation displays to hand with reports of increased business on "Elizabeth is Queen" and other Coronation films. Managers used the occasion for children's Coronation day parties, "Queen for a Day" contests, etc. . . . G. J. PAIN, manager of the Gaumont theatre, Glasgow promoted a week's vacation at a popular resort for the girl whose measurements were nearest to those of Marilyn Monroe, to exploit "Niagara." . . . L. MITCHELL, Princess theatre manager in Barnsley, went on stage nightly the week before the run of "The Cruel Sea" to give it his personal recommendation, which he says is done only on very rare occasions. —W.T.

Another Potential Old Home Town Located

R. O. Hall, manager of the Brooks theatre, Brooks, Maine, joins the Round Table as a new member, although he writes that he follows our regular weekly meetings in the HERALD, and we welcome the samples of his showmanship, for this is surely another of our old home towns, and we must get around to visit namesakes. The Brooks theatre seats 250, and boasts the finest in entertainment, in a town of 700 population—just right for the community and to serve an adjoining trading area. The house issues a small bi-weekly program, mailed direct to box-holders, and a larger flyer, made up of publicity mats, under the headline, "Screen Scenes"—from outstanding attractions.

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GET SET FOR 3D! INTERLOCKS \$150; Metallic Screen 90c ft.; 24" Magazines \$302; Porthole Filters \$47.50 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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DEVYRS FOR EVERY SIZE THEATRE! COMPLETE dual Projection and Sound equipments: Mazda, \$895; 1kw, \$1,595; H.I., \$1,995. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR SAVES YOU MONEY! 3-D EQUIPMENT at low prices, write us: Imperial 50 amp. Rectifiers, 8 tubes, with fans, \$195 pair; Strong 1 kw. Lamp-houses and Rectifiers, excellent, \$405; Automatic Rewinder, \$44.50. Film Cabinets \$1 section. Mon-Are Lamp-houses, late model, 14" Reflectors, excellent \$375 pair. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

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S. O. S. - SAVE ON SEATS! REBUILT Theatre chairs from \$4.95. Send for Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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WANTED: 35MM. PROJECTORS AND OTHER equipment for small drive in theatre. GEO. HOLTON, Grantsboro, N. C.

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WANTED—EXPERIENCED PROMOTION-MIND-Ed Managers for two situations in New York State. Please reply, giving full particulars, salary requirements, and whether available for interviews to be held in New York City. BOX 2729, MOTION PICTURE HERALD.

MANAGER, EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary \$5,200 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest, BOX 2731, MOTION PICTURE HERALD.

DRIVE-IN EQUIPMENT

DEVRY DRIVE-IN OUTFITS \$1,595 UP (SEND for lists). In-car speakers w/4" cones \$15.50 pair w/junction box; underground cable \$65M. Time payments available. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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STUDIO EQUIPMENT

TURN ADVERSITY INTO ADVANTAGE—SHOOT local Newsreels, TV Commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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BOOKS

MAGIC SHADOWS — THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

POSITION WANTED

SHOWMAN, TWELVE YEARS' EXPERIENCE, desires position, manager with small circuit or drive-in with living quarters. Capable management, exploitation, publicity. Young, married, presently employed as manager with large circuit. Not limited any particular section country. BOX 2733, MOTION PICTURE HERALD.

THEATRE MGR. & TOP PUBLICIST, SOLID ADVERTISING, promotion and exploitation—creative talent and ideas, plus versatility in 3-D technology fields for proper promotion. Year's Top Award winner in other amusement branches for best publicity and promotion. Interested in solid operations large or small. Also experienced in auditoriums, ballrooms, amusement parks and theatre restaurants. Desire salary plus incentive. Age 46. Strictly sober, reliable, neat appearance. Top references. BOX 2732, MOTION PICTURE HERALD.

Ben Friedman, Pioneer Exhibitor, Dies at 67

MINNEAPOLIS: Ben Friedman, 67, a pioneer exhibitor in this area, died July 23 at Mount Sinai Hospital. He was president of Edina Theatre Corporation, operating the Edina and Westgate theatres, Minneapolis; the Albert Lea Amusement Company, Albert Lea, Minn., and the St. James Theatre Corporation, St. James, Minn. Mr. Friedman was one of the originators of the Variety Heart Hospital project on the University of Minnesota campus. He is survived by his wife, three daughters and a brother, Israel, associated with him in the operation of the theatres.

Oren W. Evans

Funeral services were held Tuesday in Hollywood for Oren W. Evans, 53, director of the broadcasting and motion picture activities of the National Council of Churches of Christ in America, who died July 25 in Los Angeles. His widow, two daughters and two brothers survive.

G. Kingston Howard

Funeral services were held last Thursday in Baltimore for G. Kingston Howard, an

organizer of Local No. 181, IATSE, who died July 20 at his home, Baltimore. Mr. Howard was a retired projectionist.

Frank J. Simek

Frank J. Simek, pioneer exhibitor, died July 20 at Ashland, Neb. The burial took place last Thursday at Scotland, S. D. Mr. Simek's son, Woodrow, operates the Circle A theatre, Ashland.

A. B. Friedman

A. B. Friedman, head of Affiliated Theatres, Omaha, died July 20 at his home in Sioux City, Ia. Mr. Friedman, an industry veteran, operated the Hollywood Drive-In, Victory and Iowa theatres, Sioux City.

Jarrico Will Sue Four, Charging Conspiracy

HOLLYWOOD: Paul Jarrico, independent producer of the controversial "Salt of the Earth," has announced that he will file a damage suit against Roy Brewer, AFL film council chairman; Donald Jackson, Un-American Activities Committee member; Howard Hughes, of RKO, and Pathe Laboratories, charging a conspiracy to prevent the completion of his production. Mr. Jar-

rico figured in litigation over the removal of his signature from "Las Vegas Story" following his refusal to testify before the House Un-American group. Mr. Brewer has issued a statement asserting that AFL members and other organizations have been asked to refuse aid in completing the independent production.

Local Officials Modify Exhibition of "Moon"

Local officials of Detroit and St. Paul have changed their stands and are allowing "The Moon Is Blue" to run on a modified basis. In Detroit, Police Commissioner Leonard has permitted the feature's exhibition with dialogue cuts, based on a decision of the local censors board and members of local civic groups. City officials of St. Paul, who originally opposed a showing of the film, have agreed to permit exhibition of the United Artists film on an "adults-only" basis.

Sponsor "War" Premiere

Atlantic City's Civil Defense Administration sponsored Wednesday's world premiere of Paramount's "The War of the Worlds" at the Warner theatre, Atlantic City, N. J.

The Product Digest

From Here to Eternity

Columbia—Best-Seller, Indeed

James Jones' tempestuous novel of the pre-Pearl Harbor American soldier, which cited chapter and verse with studied and most vigorous forthrightness, has been translated into motion picture terms with a sure and energetic hand. The result should readily approximate, in terms of film-going attendance, the enormous sale enjoyed by the novel. In brief, it looks from here as though Columbia had a winner in "From Here to Eternity," for which the public may be said to be waiting.

It's regular army life at Schofield Barracks, Honolulu, immediately before the Japs swooped down, but there is little concern with that chapter of history until the closing moments, when it forms an explosive setting for the dramatic conclusion.

Under the knowing hand of Buddy Adler, as producer, and the more than expert guidance of Fred Zinneman, who directed with consummate skill, has been devised a character study, which by reason of the elementally simple nature of the protagonists, becomes at once here and now and today to any Jim and Jane clear across the world. Daniel Taradash took the occasionally wordy, lengthy and fullsome novel of Jones and from it extracted by careful and judicious distillation a revelatory and wholly satisfying plot development.

For exhibition purposes, the marquee quality of the chief players is unexcelled. Burt Lancaster is hand-in-glove cast for his role as the tough, two-fisted but sympathetic top sergeant, Montgomery Clift gives a sharply-etched portrait of the young Robert E. Lee Previtt, whose independence of spirit is unquenchable; Frank Sinatra offers a truly memorable performance as the little Italian-American soldier who by turns clowns and snarls and withal displays a dramatic skill of the highest order. Philip Ober is a properly nasty company commander. Deborah Kerr is excellent as the bitter wife of Ober, while Donna Reed is good as the dance hall hostess. A group of subordinate players do their jobs to the hilt, without exception.

There are probably few across the country who read who are not familiar with the story. Clift shifts to an infantry outfit because his first bugler post has been given to another man, without merit. He refuses to satisfy Ober's desire that he box for his company team, Ober scenting promotion, and so Ober sees to it that Clift gets "the treatment." It is army life in the raw, as Lancaster, born army man, makes a successful play for Miss Kerr, as Clift finds a moment's happiness in his mixed up world, with Miss Reed; as Sinatra dies of injuries inflicted by the sadistic and brutal prison sergeant, and Clift evens the score. Lancaster finds he cannot attempt to become an officer, because he "hates officers," and so his real love romance collapses. And Clift, stab-wounded and helpless, hears in his girl's rooms of the Pearl Harbor attack, seeks to get back to his com-

pany on the shore, and falls dead under a hail of guard bullets.

That's a bare outline of a finely drawn drama, replete with detail of amusing, heart-catching or deep simmering emotion. It is a credit to all who had a hand in its production, and should be most handsomely on the credit side of the exhibitor's ledger.

Seen at a "sneak" preview at Loew's 72nd Street Theatre, New York, where the audience was held tightly by the drama on the screen. *Reviewer's Rating: Excellent.* — CHARLES S. AARONSON.

Release date, September, 1953. Running time, 118 minutes. PCA No. 16582. General audience classification.

Sgt. Milton Warden.....	Burt Lancaster
Robert E. Lee Previtt.....	Montgomery Clift
Karen Holmes.....	Deborah Kerr
Angelo Maggio.....	Frank Sinatra
Alma (Lorene).....	Donna Reed
Capt. Dana Holmes.....	Philip Ober
Sgt. Leva.....	Mickey Shouknessy
Mazzoli.....	Harry Bellaver
Sgt. "Fatso" Judson.....	Ernest Borgnine
Jack Warden, John Dennis, Merle Travis, Tim Ryan, Arthur Keegan, Barbara Morrison, Jean Willes, Claude Akins, Robert Karnes, Robert Wilke, Douglas Henderson, George Reeves, Don Dubbins, John Cason, Kristine Miller, John Bryant	

A Blueprint for Murder

20th Century-Fox—Artful Homicide

The technique of murder is refined into a subtle art in "A Blueprint for Murder." The picture is a smartly made and attractively framed melodrama, with a cast that includes Joseph Cotten, Jean Peters, Gary Merrill and Catherine McLeod. Among the top-ranking performances is a secondary role played by Jack Kruschen. As a detective working on the poison murder case, he contributes a vignette that shines with professional skill and realism.

Miss Peters plays the widow of Cotten's brother, and the stepmother of his two children. Cotten is summoned one day by Miss Peters when one of the youngsters is critically ill. Miss Peters being a beautiful, kind and sensitive woman, it is almost natural that Cotten should fall in love with her. And when the youngster dies, the two are even closer. Presently, however, it is established that the child died of poisoning. A careful investigation establishes the fact that Miss Peters most likely was the murderer.

It is also discovered that she would stand to inherit a fortune if both children die. The burning question of Miss Peters' guilt torments Cotten. Her calm and charm would almost belie the damning evidence. But Cotten must find conclusive verification. Also, the second child is in danger of his life.

The climax fashioned by Andrew Stone's screenplay is striking in its impact and novelty,

and it reinforces effectively the high entertainment value of the entire picture.

Merrill and Miss McLeod play the friends of Cotten who help dig into the unsavory facts of the murder.

Stone also directed, imaginatively, and Michael Abel produced.

Reviewed at the Palace theatre in New York. *Reviewer's Rating: Very Good.* — MANDEL HERBSTMAN.

Release date, September 1953. Running time, 76 minutes. PCA No. 16586. General audience classification.

Whitney Cameron.....	Joseph Cotten
Lynne Cameron.....	Jean Peters
Fred Sargent.....	Gary Merrill
Catherine McLeod, Jack Kruschen, Barney Phillips, Fred Ridgeway, Joyce McCluskey, Mae Marsh, Harry Carter, Jonathan Hole, Walter Sande, Tyler McVey, Teddy Mangan, Aline Towne, Ray Hyke, Charles Collins, Eugene Boden, Carleton Young	

Half a Hero

MGM—Skelton Comedy Drama

Red Skelton takes few pratfalls here, for he has a dramatic role, and his comedy is sly and wistful. The main thing is as it should be, the story, which he and Jean Hagen fit perfectly. Max Shulman's story of a young couple increasing their obligations, first with baby, then with a house, then with furniture, doctors, plumbers, television, automobiles, and the like, all of which make the American scene—is itself humorous, and wry, and certainly told with knowledge. Don Weis' direction makes the most of Mr. Shulman's situations, which are many times acute character sketches.

Charles Dingle, as Skelton's publisher, is pathetic and funny in his simple minded emphasis on "impact" and frugality and thrift. Willard Waterman is perfect as the glib real estate salesman, sympathetic and smooth, with the patter of long practice. There are other sketches: Kathleen Freeman, as the Welcome Wagon girl; Mary Wickes and Frank Cady as neighbors, and so on.

Skelton is the free-lance writer, suddenly landing a job as rewrite man, but happy with a pay check. His wife immediately quits work, then plans a baby, then has the baby, then plans to move the family out of the New York tenement, then succeeds in landing it in a pretty little suburb, with a house which brings happiness to her, and worry to Skelton.

The bills frighten him. His wife's insistence on faith and courage annoys him. Her notation that other people also are in debt doesn't reassure him. When his employer tells him to write an expose on just such housing developments as he lives in, Skelton is compelled to dig into the lives of his neighbors. He realizes they are over their heads in debt, but brave. When he attempts to sell his house, he suddenly feels pride of ownership. His attitude changes so much that his article becomes commendatory, and he tells his employer that although the people he interviewed are not thrifty, they are the Americans of today, building everything on faith and credit. He expects

(Continued on following page)

**SHOWMEN'S REVIEWS
SHORT SUBJECTS
THE RELEASE CHART**

(Continued from preceding page)

to be fired, but his own gamble pays off; his employer advances him.

Matthew Rapp produced. There is a "guest appearance," a night club song rendition by Polly Bergen, which means nothing.

Seen at the New York home office. *Reviewer's Rating: Good.*—FLOYD STONE.

Release date, September 4, 1953. Running time, 71 minutes. PCA No. 16576. General audience classification.

Ben Dobson.....Red Skelton
Martha Dobson.....Jean Hagen
Mr. Bascomb.....Charles Dingle
Willard Waterman, Mary Wickes, Frank Cady, Hugh Corcoran, Dorothy Patrick, King Donovan, Billie Bird, Dabbs Greer, Kathleen Freeman, Polly Bergen

Abbott & Costello Meet Dr. Jekyll & Mr. Hyde

U-I—Boris Meets Comics

Buffoonery and bestiality join hands when Abbott and Costello trade slapstick pranks with that hellion of the film world, Boris Karloff, in this latest adventure of the comics. From an exploitation angle, the picture offers the chance to promote two known values, the comedy stars and the drawing power evidenced by Karloff as the original screen schizophrenic. The net result of this combination provides some pleasing nonsense and horror.

Abbott and Costello fans should enjoy the proceedings but pure horror enthusiasts may be a trifle disappointed, as the horror played is mostly for laughs. Karloff slinks and growls as the animal Mr. Hyde and is most suave as the good doctor. The magic of motion pictures not only transforms Karloff into a monster right before your eyes but, as an added attraction, turns Costello into a playful prototype of the killer.

The story is set in London at the turn of the century, a time when a mysterious monster is terrorizing the populace. The comics are members of the London police force—at least until they become involved in a brawl with a group of suffragettes. Deciding they must make a daring arrest to return to the good graces of the department, they go out to trap the monster.

As is expected, all fury breaks loose. The trials and tribulations of the boys involve secret doors, weird scums, chases through, around and up the sides of buildings, and the final capture of the villain. During the course of events, Costello is turned into a huge mouse and then into a monster with a contagious bite.

Competently supporting the principals are Craig Stevens, as a young reporter; Helen Westcott, as Karloff's ward, and Reginald Denny, as a police inspector. Howard Christie produced and Charles Lamont directed from a screenplay by Leo Loebe and John Grant.

Reviewed at a sneak preview at a New York neighborhood theatre where the audience laughed in the right spots. *Reviewer's Rating: Good.*—ROBERT H. PERILLA.

Release date, August, 1953. Running time, 77 minutes. PCA No. 16462. General audience classification.

Shm.....Bud Abbott
Tubby.....Lon Costello
Jekyll & Hyde.....Boris Karloff
Craig Stevens, Helen Westcott, John Dierkes, Reginald Denny

Three Girls from Rome

I.F.E.—Drama and Romance

As a tale of romance and adventure, "Three Girls from Rome" is endowed with a certain freshness of approach and honesty of mood that makes it highly satisfying entertainment. Scattered throughout this story of the romantic involvements of three attractive working girls of Rome are light humorous touches, plus some candid background glimpses of the ageless city itself. What is most striking about this English-dubbed importation is that its entertainment elements have been so blended as to have an immediate appeal to the general film-going public in America.

The three girls of the title are Lucia Bose, Cosetta Greco and Liliana Bonfatti, all seamstresses working under the same roof. The

story and screenplay by Sergio Amidei gains its interest by elaborating on the romantic lives of each, and weaving the threads into one dramatic fabric. Thus a richness of variation develops as many problems arise for the girls. En route to their solution and the happy ending are adventures that are entertaining and amusing.

An added visual pleasure is afforded by the clean lines of beauty of Miss Bose. An excellent company of actors gives strong support to the three young ladies.

An Astorial Film production, it was directed by Luciano Emmer.

Seen at the home office projection room. *Reviewer's Rating: Very Good.*—M. H.

Release date, August, 1953. Running time, 85 minutes. General audience classification.

Marisa.....Lucia Bose
Elena.....Cosetta Greco
Lucia.....Liliana Bonfatti
Ave Ninchi, Leda Gloria, Renato Salvatori, Marcello Mastroianni, Mario Silva, Eduardo de Filippo

Sweethearts on Parade

Republic—Musical Medicine Show

(Color by Trucolor)

Using Kokomo, Indiana, circa 1870, as the locale, Republic has turned out a pleasant little romance, packed with music and all the color that goes with the old-time medicine show. Heading the ingratiating cast are Ray Middleton, Lucille Norman, Eileen Christy and Bill Shirley, all of whom know how to sing and to charm the average audience into complete submission.

The story, not quite as bonyant as the playing, has to do with a lovely Kokomo music teacher, Miss Norman, and her vivacious daughter, Miss Christy, and their respective romantic tribulations when the medicine show comes to town. The show's owner, it turns out, is Miss Norman's long-lost husband, whom she left years before when both were on the stage because she suspected he was being unfaithful to her. In the intervening years, of course, both have learned to rue youthful follies. Paralleling these romantic misadventures is Miss Christy's genial flirtation with Shirley, the medicine show doctor who doubles as tenor.

The principal comedy relief is offered by Clinton Sundberg as Miss Norman's stuffy Kokomo suitor, and Irving Bacon, the local sheriff whose stuffiness is negated to a certain extent by his obvious appreciation of female beauty. Nice support is given by Estelita, as the medicine show's principal star who loves Middleton not wisely but too well, and by Harry Carey Jr., a young singer with the show.

Included in the score, which keeps the film continually pleasant, are "Romance," "Molly Darling," "Sweet Genevieve," "Young Love" as well as six or eight other numbers ranging from traditional folk song to operatic aria. All have great appeal.

Allan Dwan directed from a screenplay by Houston Branch. The music was adapted and directed by Robert Armbruster, and the entire production was photographed in Trucolor, which takes fine advantage of the natural color locale and sets.

Seen at the Republic screening room in New York. *Reviewer's Rating: Good.*—VINCENT CANBY.

Release date, July 15, 1953. Running time, 90 minutes. PCA No. 16165. General audience classification.
Cam Ellery.....Ray Middleton
Kathleen Townsend.....Lucille Norman
Sylvia.....Eileen Christy
Bill Gamble.....Bill Shirley
Estelita, Clinton Sundberg, Harry Carey, Jr., Irving Bacon, Leon Tyler, Marjorie Wood, Mara Corday, Ann McRea, Tex Terry, Emory Parnell

Main Street to Broadway

MGM—All-Star Promotion for

Legitimate Theatre

The struggle of an earnest young playwright to break into the big time on Broadway serves as pivotal situation in this big, sprawling but not very ingenious drama to promote nationwide interest in the legitimate theatre.

"Main Street to Broadway" is packed with exploitation values, most of them in the names of the Broadway characters, including actors, actresses, writers, directors and producers, who show up in the course of the backstage proceedings to play themselves with various degrees of success. Most prominent among them are Tallulah Bankhead, Shirley Booth, Gertrude Berg, Oscar Hammerstein, Rex Harrison, Helen Hayes, Mary Martin and Richard Rodgers.

Miss Bankhead does the longest "in-person" guest shot, playing herself, the star who commissions the young dramatist to do a play for her. Mugging, clowning, acting impossibly conceited and suddenly wise, she walks off with the whole show which, without her, is surprisingly naive, considering the stage talent which put the show together. This includes Robert Sherwood, who wrote the story, and Samson Raphaelson, who did the screenplay.

Young Tom Morton is seen as the struggling playwright and Mary Murphy is his pretty actress-girl friend whom he follows home to South Terre Haute, Indiana, to get material for Miss Bankhead's vehicle. The latter, eventually entitled "Calico and Lust," provides the principal comedy relief of the film since Miss Bankhead, tired of playing vitriolic heroines, tries to put herself across as a simple, loving Indiana housewife, with hilarious results.

The main boy-girl situation is of familiar material, not ideal for presenting an honest picture of the fascinating, bitterly competitive world of the theatre.

Next to Miss Bankhead, those coming off best are Herb Shriner (making his film debut), who does a fine job as Miss Murphy's easy-going, philosophic Indiana boyfriend; Molly Berg (Mrs. Goldberg) as Morton's kindly, astute next-door neighbor, and Agnes Moorehead, as a weary New York talent agent. One of the more pleasant moments of the film is provided by Mary Martin singing Rodgers and Hammerstein's "There's Music in You," written especially for the picture.

Tay Garnett directed and Lester Cowan produced, in cooperation with the Council of The Living Theatre. Helen Hayes speaks the undistinguished narration, opening the picture, which emphasizes the romance of the theatre without giving a clue as to the basis of its real strength.

Seen at the MGM screening room in New York. *Reviewer's Rating: Fair.*—V. C.

Release date, July 31, 1953. Running time, 102 minutes. PCA No. 16401. General audience classification.

Tony Monaco.....Tom Morton
Mary Craig.....Mary Murphy
Mildred Waterbury.....Agnes Moorehead
Frank Johnson.....Herb Shriner
Rosemary De Camp, Clinton Sundberg, and as themselves, Tallulah Bankhead, Ethel Barrymore, Lionel Barrymore, Gertrude Berg, Shirley Booth, Louis Calhern, Leo Durocher, Faye Emerson, Oscar Hammerstein, II, Rex Harrison, Helen Hayes, Joshua Logan, Mary Martin, Lilli Palmer, Richard Rodgers, John Van Druten, Cornel Wilde, Bill Rigney, Chris Durocher, Arthur Shields

No Escape

U.A.—Matthugh—Modest Murder Mystery

Lew Ayres, whose career some years ago was given a tremendous boost by his award-winning portrayal of an alcoholic in the film, "Holiday," here again in this San Francisco murder mystery is playing a booze-ridden gentleman whose nobility shines through in the crucial moment. The crucial moment, however, is a long time in coming in "No Escape," a modest film in conception, direction, performances and appeal.

Sharing star billing with Ayres are Marjorie Steele and Sunny Tufts, the latter playing a slightly crooked cop and the unknown villain of the piece. The screenplay, by Charles Bennett, who also directed, tries hard to generate suspense in situations which contain few surprises. Miss Steele, a pretty department store executive and Tufts' girl friend, unwittingly believes she murdered a local wolf when she hit him over the head with a vase in his apartment late one dark, dank night. Ayres, an

itinerant piano player, stumbles into the apartment to repay a debt, leaves his fingerprints on everything, and consequently is sought for the killing.

Unwilling to give herself up and unwilling to see Ayres tried for a murder he didn't commit, Miss Steele goes to Ayres, and joins forces with him to escape the city. They are unsuccessful in a series of mildly exciting episodes, during which they fall in love. The denouement, freeing both from responsibility, comes after more conversation than action.

Ayres fares best of all the players, going through the drama with a commendable and attractive nonchalance. Miss Steele is extremely pretty, but, like Tufts, seems miscast. Lewis Martin is seen as a detective whose clear-headedness saves the day and implicates Tufts. Charles Cane does well in a colorful bit as a gregarious St. Joseph, Mo., business man and Gertrude Michael is a shady lady with a heart of gold. San Francisco locales, talked about at some length in the picture, seem to consist mostly of stock shots.

Hugh Mackenzie and Matt Freed produced for United Artists release.

Seen at the U.A. screening room in New York. Reviewer's Rating: Fair.—V. C.

Release date, July 20, 1953. Running time, 76 minutes. PCA No. 16436. General audience classification. Tracy Lew Ayres
Pat Majorie Steele
Simon Sonny Tufts
Lewis Martin, Charles Cane, Gertrude Michael, Renny McEvoy, James Griffith

My Heart Goes Crazy

U.A.-International Film—British Musical

(Color by Technicolor)

Names of some top Hollywood talent—producer-director Wesley Ruggles and tunesmiths Johnny Burke and Jimmy Van Heusen—are attached to this elaborate musical film, produced in England in 1946 and just now reaching U.S. shores via United Artists. Despite the efforts of these Americans, the film remains British in conception and execution, with very slim chances for favor in the U.S.

Starring are beautiful Greta Gynt and the British vaudeville star, Sid Field, making his film debut. The screenplay by Elliot Paul and Sigfried Herzog is about as lightweight as a story can be and still remain a narrative. Field, a provincial comedian brought to London to do a West End show by Miss Gynt, acts as understudy to the show's star until his (Field's) daughter tricks the star into missing a performance, thereby giving Field his big chance.

Most of the footage is taken up by production numbers within the show, all very costly and colorful, but rather slow to American eyes and ears, with the 1946 vintage particularly evident in the costumes. The Burke-Van Heusen score is pleasant although unexciting, as are the performances which reflect the lack of material provided by the writers. Assisting the stars are Petula Clark, as Field's young daughter, and Kay Kendall, as a pretty show girl who loves him. Besides directing and producing, Ruggles also provided the original story. It is an International Film Corporation release.

Seen at the United Artists screening room in New York. Reviewer's Rating: Average.—V. C.

Release date, July 22, 1953. Running time, 70 minutes. PCA No. 11816. General audience classification.

Jerry Sanford Sid Field
Mrs. Barry Greta Gynt
Peggy Petula Clark
Kay Kendall, Sonnie Hale, Claude Hulbert, Mary Clare, Tessie O'Shea, Jerry Desmond, Beryl Davis, "Scotty" McHarg, W. G. Fay, Reginald Purdell, Alfie Dean, Charles Paton, Pamela Carroll, Marion Saunders, Lucas Hovenga, Jack Parnell

FOREIGN REVIEW

TIMES GONE BY

I.F.E.—Italian with English Subtitles

Another in the series of short story combinations is offered in this foreign import. The six

stories presented are flavored with continental appeal which may or may not please American audiences. Love, infidelity and controversy are the main themes of the segments which are loosely joined together as a whole by a vendor of old books, who serves as the narrator and central figure.

Sometimes the situation and dialogue are amusing and witty, sometimes sad and melodramatic but mostly they are filled with a lusty passion. Thus the picture probably restricts itself to an adult audience that must have a broad and European outlook.

Foreign film fans should be pleased by the caliber of the performances. The names of Vittorio de Sica, Gina Lollobrigida, Aldo Fabrizi, Andrea Checchi, Alba Arnova and Enzo Staiola must be listed as definite values.

The story gets under way with a glimpse of experts from a ballet which was popular at the turn of the century. The fragments offered are of insufficient length, causing the ballet to lose balance and meaning and appear disjointed. The other stories involve a comedy of a lovers' secret rendezvous in a provincial hotel; an argument over the possession of some manure; a story of childhood love; young romance, a wife's betrayal, and a trial of beauty.

The trial of the young wife who poisoned her mother-in-law for informing her husband of her many affairs is perhaps the gayest of all the stories. De Sica, as the bumbling lawyer, and Miss Lollobrigida, as the beautiful girl who is acquitted because of her physical charms, bring out the best of a story which might have been only moderately interesting.

Reviewed at the home office in New York. Reviewer's Rating: Good.—R. H. P.

Release date, September, 1953. Running time, 106 minutes. Adult audience classification. Aldo Fabrizi, Mario Riva, Enzo Staiola, Andrea Checchi, Alba Arnova, Arnoldo Foa, Folco Lulli, Maurizio di Nardo, Geraldina Parninello, Paolo Stoppa, Rina Morelli, Elio Pandolfi, Barbara Florian, Amedeo Nazzari, Elisa Cegani, Robiano Lupi, Gina Lollobrigida, Vittorio de Sica

SHORT SUBJECTS

THERE HE GOES AGAIN (Paramount) Topper (M12-5)

Mama Skunk has quite a bit of trouble keeping her youngest offspring from getting lost. He is constantly running away to play with other animals who don't seem to care for his company. He gets himself in real trouble by getting caught on a raft that's being tossed about by angry waterfalls. But each time, watchful Mama brings him home safe and sound.

Release date: May 1, 1953 10 minutes

MUCH ADO ABOUT NUTTING (WB) Looney Tune Cartoon (9716)

A squirrel's attempts to handle a large coconut lead to a number of amusing situations. The little park squirrel decides that it is useless to bother with a small peanut when he has a large coconut. The hungry little fellow tries his best to open the nut but he only succeeds in tiring himself out.

Release date: May 23, 1953 7 minutes

THE MAD HATTER (Columbia) Color Favorites (5612) reissue

Mazie, an office girl with a high inefficiency rating, is the heroine of this production. She rises late, reads and eats at the office and causes a great deal of confusion. After work she goes shopping for a mad hat. The hat she buys is designed by men working in padded cells.

Release date: May 28, 1953 7 minutes

POPEYE'S BIRTHDAY (Paramount) Popeye (E12-5)

It's Popeye's birthday and Olive Oyl prepares a surprise party for her sailor. In order to keep Popeye out of the house until the party is ready, Olive instructs the strongman's nephews to distract him. They are very successful in their attempts—so successful that

they almost electrocute, drown and blow Popeye to bits.

Release date: May 22, 1953 6 minutes

VINCENT LOPEZ AND ORCHESTRA (WB)

Melody Master Band (9805) reissue

The jitterbugging antics of Betty Hutton and a taste of the music of Vincent Lopez are the highlights of this short. Betty swings out some low-down tunes as the maestro and the band play the jazz. Featured songs in this short are "Down with Nola," "Ride Tenderfoot, Ride" and "Old Man Mose."

Release date: June 6, 1953 10 minutes

SHORTY SHEROCK & ORCHESTRA (Columbia)

Thrills of Music (5956)

Frances Wayne opens this musical short by singing "I'll Remember April." Danny Daniels does a dance routine while the band plays "You Were Meant for Me." The band runs through several tempos in their rendition of "On the Sunny Side of the Street." In this close-out number, Shorty plays a trumpet solo.

Release date: June 4, 1953 8½ minutes

LET'S ASK NOSTRADAMUS (MGM) Prophecies of Nostradamus (R422)

This time Carey Wilson delves into a period early in French history to follow the predictions of an interesting era. This era is filled with trouble, killings and the ultimate beheading of Louis XVI and Madame DuBarry.

Release date: June 6, 1953 10 minutes

THERE AUTO BE A LAW (WB) Looney Tune Cartoon (9717)

The history of the automobile is traced in this Technicolor cartoon. We start with the supposed joys of the "horseless-carriage" and follow laughingly right down the line of cars until we hit the streamlined cars of today.

Release date: June 6, 1953 7 minutes

FIESTA FROLICS (U-I) Color Parade (8381)

We wander down to old Mexico for this short. A Mexican commentator takes us on a visit to a bull ring and a rodeo to see some local sport. Next we see shots of some local color and scenery including the famous floating gardens. Our visit winds up with an exhibition of some unusual fireworks.

Release date: June 8, 1953 9 minutes

HOLLYWOOD'S PAIR OF JACKS (Columbia)

Screen Snapshots (5859)

Two of Hollywood's top comics, Jack Carson and Jack Benny, are featured in this short. Benny brings along most of his supporting cast to add to the fun. Mary, Phil Harris, Rochester and Don Wilson help Benny put on a special act for the benefit of some service men.

Release date: June 18, 1953 10½ minutes

MIGHTY HUNTERS (WB) Blue Ribbon Cartoon (9310) reissue

The Canyon Kiddies are the heroes of this film animated with oil paint instead of water colors. The kiddies take off on a wild game hunt in the Grand Canyon. After a number of adventures with some wild animals, including a near fatal one with a huge bear, the kids return empty handed to the peaceful village.

Release date: June 13, 1953 7 minutes

OPERATION SAWDUST (U-I) Woody Woodpecker (8326)

Working at a lumber camp, Woody tangles with a burly lumber jack. The lumber jack takes the food out of Woody's mouth and Woody fights back. A furious battle follows until a giant buzz saw chases the lumber jack away. Woody returns unmolested to the dinner.

Release date: June 15, 1953 6 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1910-1911, issue of July 11, 1953.

Feature Product by Company starts on Page 1893, issue of June 27, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
A								
ABBOTT & Costello Go to Mars (316) Univ.	Abbott & Costello	Apr., '53	77m	Mar. 21	1766	AYC	B	Good
Abbott & Costello Meet Captain Kidd (208) (color) WB	Abbott & Costello-Charles Laughton	Dec. 27, '52	70m	Nov. 29	1622	AYC	A-1	Good
Abbott & Costello Meet Dr. Jekyll & Mr. Hyde Univ.	Abbott & Costello-B. Karloff	Aug., '53	77m	Aug. 1	1934		A-1	Good
Above and Beyond (313)* MGM	Robert Taylor-Eleanor Parker	Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good
Affair in Monte Carlo (Brit.) (color) (5307) AA	Merle Oberon-Richard Todd	Aug. 14, '53		June 27	(S) 1887			
Affair with a Stranger RKO	Jean Simmons-Victor Mature	June 20, '53	89m	June 13	1870		A-2	Fair
Affairs of Dobie Gillis, The (346) MGM	Debbie Reynolds-Bobby Van	Aug. 14, '53	74m	June 6	1862		A-2	Very Good
Africa Screams UA	Abbott & Costello (reissue)	Apr. 15, '53	79m					
Against All Flags (color) (305)* Univ.	Errol Flynn-Maureen O'Hara	Dec., '52	83m	Nov. 29	1621	AY	A-2	Very Good
All-American (333) Univ.	Tony Curtis-Lori Nelson	Oct., '53	83m	July 25	1925			Very Good
Ali Baba Nights (5215) Lippert	Anna May Wong (reissue)	May 22, '53	76m					
All Ashore (color) (534) Col.	Mickey Rooney-Dick Haymes	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good
All I Desire (325) Univ.	Barbara Stanwyck-Richard Carlson	July, '53	79m	June 20	1877		A-2	Very Good
Ambush at Tomahawk Gap (color) (522) Col.	John Hodiak-John Derek	May, '53	73m	May 9	1829	AY	B	Very Good
Androcles and the Lion (368) RKO	Jean Simmons-Victor Mature	Jan. 9, '53	98m	Nov. 22	1614	AY	B	Very Good
Angel Face (312) RKO	Robert Mitchum-Jean Simmons	Feb. 11, '53	90m	Dec. 6	1629	A	B	Very Good
Anna (Ital.) (Eng. Dial.) I.F.E.	Silvano Mangano-Vittorio Gassman	Jan., '53	111m	Aug. 9	1477		B	Good
April in Paris (color) (209)* WB	Ray Bolger-Doris Day	Jan. 3, '53	101m	Nov. 15	1605	AY	B	Excellent
Arena (color) (3D) (337) MGM	Gig Young-Jean Hagen	June, '53	71m	June 27	1885			Very Good
Arrowhead (color) (5227) Para.	Charlton Heston-Jack Palance	Aug., '53	105m	June 20	1878		B	Very Good
Assassin, The (Brit.) UA	Richard Todd-Eva Bartok	Apr. 22, '53	90m	May 2	1822	AY	A-2	Good
B								
BABES in Bagdad (color) UA	Paulette Goddard-John Boles	Dec. 7, '52	79m	Dec. 20	1646	A	A-2	Fair
Bachelor and the Bobby-Soxer (385) RKO	Cary Grant-Myrna Loy (reissue)	Dec. 5, '52	95m	June 7, '47				Excellent
Bachelor in Paris (5213) Lippert	Dennis Price-Anne Vernon	Apr. 17, '53	83m					
Bad and the Beautiful (315)* MGM	Lana Turner-Kirk Douglas	Jan., '53	118m	Nov. 22	1613	A	B	Excellent
Bad Blonde (5211) Lippert	Barbara Payton-Tony Wright	Apr. 10, '53	80m	May 16	1838			Fair
Band Wagon, The (color) (345) MGM	Fred Astaire-Cyd Charisse	Aug. 7, '53	112m	July 11	1909		A-2	Excellent
Bandit of Sherwood Forest, The (544) Col.	Cornel Wilde-Anita Louise (reissue)	Mar., '53	87m	Feb. 23, 1946				Good
Bandits of Corsica, The UA	Richard Greene-Paula Raymond	Feb., '53	81m	Mar. 14	1758	AY	A-2	Good
Battle Circus (321) MGM	Humphrey Bogart-June Allyson	Mar. 6, '53	90m	Jan. 31	1701	AY	B	Very Good
Beast from 20,000 Fathoms, The (221) WB	Paul Christian-Paula Raymond	June 13, '53	80m	June 20	1878	AY	A-1	Very Good
Because of You (302) Univ.	Loretta Young-Jeff Chandler	Nov., '52	95m	Oct. 11	1558	AY	A-2	Good
Beggar's Opera, The (Brit.) (color) WB	Laurence Olivier-Dorothy Tutin	Not Set						
Bellissima (Ital.) I.F.E.	Anna Magnani-A. Blasetti	May, '53	108m	Feb. 14	1717		A-2	Very Good
Below the Sahara (color) (321) RKO	Travelogue documentary	May 30, '53	65m	June 13	1869		A-2	Very Good
Big Break, The Madison	James Lipton-Gaby Rodgers	Mar., '53	75m	Apr. 4	1783		A-2	Fair
Big Frame, The (319) RKO	Mark Stevens-Jean Kent	May 15, '53	67m	Apr. 4	1783	AY	A-2	Fair
Big Leaguer, The (347) MGM	Edward G. Robinson-Vera-Ellen	Aug. 21, '53	71m	July 18	1918			Good
Black Castle, The (304) Univ.	Stephen McNally-Richard Greene	Dec., '52	81m	Oct. 25	1582	AY	A-2	Good
Blackbeard, the Pirate (color) (307) RKO	Linda Darnell-Robert Newton	Dec. 25, '52	99m	Dec. 6	1629	AY	B	Good
Blazing Forest, The (color) (5207) Para.	John Payne-Susan Morrow	Dec., '52	90m	Sept. 27	1541	AYC	A-1	Very Good
Blood on the Moon (388) RKO	R. Mitchum-R. Preston (reissue)	Mar. 28, '53	88m	Nov. 13, '48				Good
Bloodhounds of Broadway (C) (236) 20th-Fox	Mitzi Gaynor-Scott Brady	Nov., '52	90m	Nov. 1	1589	AY	B	Very Good
Blue Gardenia, The (215) WB	Anne Baxter-Richard Conte	Mar. 28, '53	90m	Mar. 14	1758	A	B	Good
Blueprint for Murder, A 20th-Fox	Joseph Cotton-Jean Peters	Sept., '53	76m	Aug. 1	1933			Very Good
Botany Bay (color) Para.	Alan Ladd-James Mason	Not Set		Feb. 7	(S) 1711			
Breaking the Sound Barrier (Brit.) UA	Ann Todd-Ralph Richardson	Dec. 21, '52	115m	Nov. 15	1605	AY	A-1	Excellent
Bright Road (form. See How They Run) (326) MGM	Robert Horton-Dorothy Dandridge	Apr. 17, '53	69m	Apr. 11	1790	AYC	A-1	Good
Bwana Devil (color) (3D) UA	Barbara Britton-Robert Stack	Mar. 13, '53	79m	Dec. 13	1637	AY	A-2	
By the Light of the Silvery Moon (color) (219) WB	Doris Day-Gordon MacRae	May 2, '53	102m	Mar. 28	1773	AYC	A-1	Very Good
C								
CADDY, The Para.	Martin & Lewis-Donna Reed	Sept., '53						
Call Me Madam (color) (311)* 20th-Fox	Ethel Merman-Donald O'Connor	Apr., '53	114m	Mar. 7	1749	AY	A-1	Excellent
Call of the Wild (350) 20th-Fox	Clark Gable-Loretta Young (reissue)	Mar., '53	81m	May 4, 1935				
Captain Kidd (5210) Lippert	Randolph Scott-C. Laughton (reissue)	Dec. 12, '52	89m	Aug. 4, '45				Average
Captive Women (306) RKO	Margaret Field-Robert Clarke	Jan. 10, '53	65m	Oct. 4	1550		B	Fair
Castle in the Air (Brit.) Stratford	David Tomlinson-Margaret Rutherford	Dec. 26, '52	92m	Jan. 10	1677			Good
Cattle Town (207) WB	Dennis Morgan-Philip Carey	Dec. 6, '52	71m	Nov. 22	1614	AYC	A-1	Good

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Charge at Feather River, The (color) (3D) (223)	WB	Guy Madison-Frank Lovejoy	July 11, '53	96m	July 4	1901	A-2	Very Good
Cinderella (Ital.)	Times	Lori Randi-Gino Del Signore	May 14, '53	96m	June 6	1863		Fair
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	1709	AY	Very Good
City Is Dark, The (224)	WB	Sterling Hayden-Gene Nelson	July 25, '53	74m	May 9	(S) 1831		
City of Bad Men (color)	20th-Fox	Jeanne Crain-Dale Robertson	Sept., '53	82m	June 27	1885	A-2	Very Good
City That Never Sleeps (5209)	Rep.	Gig Young-Mala Powers	June 12, '53	90m	June 13	1870	AY	Good
Cleopatra (5208)	Para.	Claudette Colbert-H. Wilcoxon (reissue)	Dec., '52	104m	Aug. 25, '34			
Clown, The (316)	MGM	Red Skelton-Jane Greer	Jan. 6, '53	92m	Dec. 27	1662	AY	Very Good
Code Two (329)	MGM	Ralph Meeker-Sally Forrest	April 24, '53	69m	Mar. 14	1759	AY	Good
Column South (color) (320)	Univ.	Audie Murphy-Joan Evans	June, '53	84m	May 16	1839	A-1	Average
Come Back, Little Sheba (5213)*	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	1621	A	Excellent
Confidentially Connie (322)	MGM	Janet Leigh-Van Johnson	Mar. 13, '53	71m	Jan. 17	1686	AY	Good
Count of St. Elmo, The (Ital.)	Cosmopolitan	Nelly Corradi-Massimo Serato	Mar. 13, '53	98m	Mar. 21	1766		Average
Count the Hours (316)	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28	1742	A	Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53	82m	May 2	1822		Good
Crash of Silence (form. Story of Mandy) (Brit.) (383)	Univ.	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1773	AYC	Very Good
Cruisin' Down the River (color)	Col.	Dick Haymes-Audrey Totter	Aug., '53	81m	July 25	1927		Average
Cry of the Hunted (330)	MGM	Vittorio Gassman-Polly Bergen	May 8, '53	80m	Mar. 14	1758	AY	Very Good
Curtain Up (Brit.)	Fine Arts	Robert Morley-Margaret Rutherford	Feb., '53	82m	Feb. 7	1710		Excellent
D								
DANGEROUS Crossing	20th-Fox	Jeanne Crain-Michael Rennie	Aug., '53	75m	July 25	1927		Fair
Dangerous When Wet (color) (341)	MGM	Esther Williams-Fernando Lamas	July 3, '53	95m	May 23	1845		Excellent
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14	1758	AY	Good
Desert Rats, The (319)	20th-Fox	Robert Newton-James Mason	May, '53	88m	May 16	1837	AY	Very Good
Desert Song, The (color) (220)	WB	Kathryn Grayson-Gordon MacRae	May 30, '53	110m	Apr. 25	1805	AYC	Good
Desperate Search, The (314)	MGM	Howard Keel-Jane Greer	Jan., '53	71m	Nov. 29	1622	AY	Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28	1742	AYC	Good
Devil's Plot (Brit.)	Bregstein	Robert Beatty-Mervyn Johns	June, '53	90m	July 4	1903		Fair
Devil's Canyon (color) (3D)	RKO	Virginia Mayo-Dale Robertson	July 25, '53					
Doomed (Ital.)	I.F.E.	Franca Marzi-Otello Toso	Apr., '53	94m	Apr. 11	1790		Average
Double Confession (Brit.)	Stratford	Derek Farr-Peter Lorre	May 2, '53	86m	May 16	1839		Fair
Down Among the Sheltering Palms (C) (317)	20th-Fox	Mitzi Gaynor-David Wayne	Mar., '53	87m	Apr. 4	1782		Fair
Dream Wife (335)	MGM	Cary Grant-Deborah Kerr	June 19, '53	99m	Mar. 14	1758		Very Good
E								
EIGHT Iron Men (515)	Col.	Bonar Colleano-Arthur Franz	Dec., '52	80m	Oct. 25	1581	AY	Very Good
Eyes of the Jungle (5229)	Lippert	Jon Hall	July 1, '53	79m				
F								
FAIR Wind to Java (color) (5207)	Rep.	Fred MacMurray-Vera Ralston	Apr. 28, '53	92m	May 2	1821	AY	Very Good
Fanfan the Tulip (Fr.)	Lopert	Gerard Philipe-Gina Lollobrigida	May, '53	96m	May 23	1847		Very Good
Fangs of the Arctic (5222)	AA	Kirby Grant	Jan. 18, '53	63m				A-1
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	July, '53	81m	Apr. 25	1805	AYC	Very Good
Fast Company (332)	MGM	Howard Keel-Nina Foch	May 22, '53	68m	Apr. 18	1799	AY	Good
Fear and Desire	Burstyn	Frank Silvera-Kenneth Harp	Apr., '53	68m	Apr. 4	1782		Very Good
Five Angles on Murder (Brit.) (form. Woman in Question) (543)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23, '52	1246	A	Good
5000 Fingers of Dr. T, The (color)	Col.	Peter Lind Hayes-Mary Healy	Aug., '53	88m	June 20	1877	AY	Very Good
Flame of Calcutta (color)	Col.	Denise Darcel-Patric Knowles	July, '53	70m	June 27	1886		Good
Forbidden Games (Fr.)	Times	Brigitte Fossey-Georges Poujouly	Dec., '52	89m	Dec. 20	1647		Excellent
Forever Female	Para.	G. Rogers-W. Holden-P. Douglas	Aug., '53	93m	June 6	1861		Excellent
Fort Algiers	UA	Yvonne DeCarlo-Carlos Thompson	July 15, '53	78m	July 25	1927		Fair
Fort Apache (387)	RKO	John Wayne-Henry Fonda (reissue)	Mar. 28, '53	128m	Mar. 13, '48			Excellent
Fort Ti (color) (3D) (546)*	Col.	George Montgomery-Joan Vohs	May, '53	73m	May 16	1837	AY	Good
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29, '53	75m	Apr. 11	1789		Very Good
49th Man, The (529)	Col.	John Ireland-Richard Denning	June, '53	73m	May 16	1838	AY	Good
Four Poster, The (519)	Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. 11	1558	A	Excellent
Four Sided Triangle, The (Brit.)	Astor	Barbara Payton-James Hayter	June, '53	81m	May 30	1853		Fair
Francis Covers the Big Town (324)	Univ.	Donald O'Connor-Yvette Dugay	July, '53	86m	June 13	1870	AYC	Good
From Here to Eternity	Col.	M. Cliff-B. Lancaster-D. Kerr	Sept., '53	118m	Aug. 1	1933		Excellent
G								
GAMBLER and the Lady (5204)	Lippert	Dane Clark-Naomi Chance	Dec. 26, '52	71m	Dec. 20	1646		Average
Genghis Khan	UA	Elvira Reyes-Lou Salvador	June 12, '53	78m				
Gentleman's Agreement (352)	20th-Fox	Gregory Peck-Dorothy McGuire (reissue)	May, '53	118m	Nov. 15, '47			Excellent
Gentlemen Prefer Blondes (color)	20th-Fox	Marilyn Monroe-Jane Russell	Aug., '53	91m	July 4	1903		Excellent
Ghost of Crossbone Canyon	AA	Guy Madison-Andy Devine	Mar., '53	56m	Apr. 4	1783		Fair
Ghost Ship (Brit.) (5228)	Lippert	Hazel Court-Dermot Welsh	July, '53	70m	July 25	1927		Average
Girl Next Door, The (C) (320)	20th-Fox	Jane Haver-Dan Dailey	June, '53	92m	May 16	1839	AY	Fair
Girl Who Had Everything (328)	MGM	Elizabeth Taylor-Fernando Lamas	Mar. 27, '53	69m	Mar. 7	1750	A	Good
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb., '53	83m	Jan. 17	1686	AY	Good
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28	1742	AY	Good
Glass Wall, The (541)	Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7	1750	AY	Good
Glory Brigade, The	20th-Fox	Victor Mature	July, '53	82m	May 16	1838	AY	Good
Goldtown Ghost Riders (574)	Col.	Gene Autry-Gail Davis	May, '53	57m	May 23	1846	AYC	Good
Great Sioux Uprising, The (color) (326)	Univ.	Jeff Chandler-Faith Domergue	July, '53	80m	June 27	1886	AY	Good
Great White Hunter (form. Macomber Affair) (5209)	Lippert	Gregory Peck-Joan Bennett (reissue)	Dec. 12, '52	89m	Feb. 1, '47			Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	May, '53	153m	Jan. 5, '52	1177	AYC	Superior
Guerrilla Girl	UA	Helmut Dantine	Jan. 23, '53	81m	May 2	1823		Average
Gun Belt (color)	UA	George Montgomery-Tab Hunter	July 24, '53	77m	July 18	1918		Good
Gunfighter, The (348)	20th-Fox	Gregory Peck-Jean Parker (reissue)	Jan., '53	84m	Apr. 29, '50			Very Good
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710	AYC	Very Good
H								
HALF a Hero	MGM	Red Skelton-Jean Hagen	Sept. 4, '53	71m	Aug. 1	1933		Good
Hans Christian Andersen (color) (351)*	RKO	Danny Kaye-Farley Granger	Dec. 19, '52	112m	Nov. 29	1621	AYC	Excellent
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec., '52	94m	Aug. 16	1485	AY	Excellent
Hell Is Sold Out (Brit.)	Realart	Richard Attenborough-Mai Zetterling	Jan., '53	75m	Apr. 4	1783		Fair

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Hiawatha (color) (5202)	AA Vincent Edwards-Yvette Dugay	Dec. 28, '52	80m	Dec. 20	1645	AYC	A-1	Excellent
His Majesty O'Keefe (color)	WB Burt Lancaster-Joan Rice	Not Set		June 20	(S) 1879			
Hitch-Hiker, The (314)	RKO Edmond O'Brien-Frank Lovejoy	Mar. 21, '53	71m	Jan. 17	1686	AY	A-2	Good
Hoaxers, The (319)	MGM Guest Narrators	Jan. 30, '53	36m					
Homesteaders, The (5323)	AA Bill Elliott	Mar. 22, '53	62m	Apr. 11	1790		A-1	Fair
Houdini (color) (5223)	Para. Tony Curtis-Janet Leigh	July, '53	106m	May 23	1845	AYC	A-1	Very Good
House of Wax (3D) (color) (218)*	WB Vincent Price-Phyllis Kirk	Apr. 25, '53	88m	Apr. 18	1798	A	A-2	Excellent
Hundred Hour Hunt (Brit.)	Greshler Anthony Steel-Jack Warner	June, '53	84m	July 4	1902			Good
I								
I BELIEVE In You (Brit.)	Univ. Celia Johnson, Cecil Parker	Apr., '53	91m	May 2	1822	AY	A-2	Good
I Confess (213)	WB Montgomery Clift-Anne Baxter	Feb. 28, '53	95m	Feb. 7	1709	A	A-2	Excellent
I Don't Care Girl, The (C) (302)	20th-Fox Mitzi Gaynor-David Wayne	Jan., '53	78m	Dec. 27	1662	AY	B	Very Good
I Love Melvin (color) (323)	MGM Donald O'Connor-Debbie Reynolds	Mar. 20, '53	77m	Feb. 7	1710	AYC	A-1	Very Good
I, the Jury (3D)	UA Biff Elliott-Peggie Castle	Aug. 14, '53	87m	July 25	1926			Fair
I'll Get You (5206)	Lippert George Raft-Sally Gray	Jan. 16, '53	79m	Feb. 7	1710			Good
Importance of Being Ernest (C) (381) (Brit.)	U-I Michael Redgrave-Joan Greenwood	Dec. 22, '52	95m	Dec. 27	1661	AY	A-2	Excellent
Inferno (color) (3D)	20th-Fox Robert Ryan-Rhonda Fleming	Aug., '53	83m	July 25	1925			Excellent
Invaders from Mars (314) (color)	20th-Fox Helene Carter-Arthur Franz	May, '53	78m	Apr. 11	1790	AY	A-1	Good
Invasion U.S.A. (513)	Col. Gerald Mohr-Peggie Castle	Dec., '52	74m	Dec. 6	1630	AY	B	Average
Iron Mountain Trail (5231)	Rep. Rex Allen-Nan Leslie	May 8, '53	54m	June 6	1862	AYC	A-1	Good
Isle of the Dead (482)	RKO Boris Karloff-Ellen Drew (reissue)	July 15, '53						
It Came from Outer Space (3D) (322)*	Univ. Richard Carlson-Barbara Rush	June, '53	82m	May 23	1845			Very Good
It Happens Every Thursday (319)	Univ. Loretta Young-John Forsythe	May, '53	80m	Apr. 18	1798	AYC	A-2	Very Good
Ivanhoe (color) (307)*	MGM Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21	1417	AYC	A-1	Excellent
J								
JACK McCall, Desperado (color) (537)	Col. George Montgomery-Angela Stevens	Apr., '53	76m	Mar. 21	1765	AY	A-2	Very Good
Jelopy (5318)	AA Bowery Boys	Feb. 15, '53	62m	Apr. 18	1798		A-1	Fair
Jamaica Run (color) (5220)	Para. Ray Milland-Arlene Dahl	June, '53	92m	Apr. 11	1789	AY	A-2	Very Good
Jazz Singer, The (color) (212)	WB Danny Thomas-Peggy Lee	Feb. 14, '53	107m	Jan. 10	1677	AY	A-1	Very Good
Jeopardy (317)*	MGM Barbara Stanwyck-Barry Sullivan	Feb., '53	69m	Jan. 24	1693	AY	B	Good
Johnny the Giant Killer (color) (5205)	Lippert Animated Cartoon	June 5, '53	70m	July 4	1902			Good
Juggler, The (520)	Col. Kirk Douglas-Milly Vitale	June, '53	86m	May 2	1821	AY	A-2	Good
Julius Caesar	MGM Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	AY	A-1	Superior
Justice Is Done (Fr.)	Burstyn Claude Nollie-Michel Auclair	Mar., '53	95m	Mar. 14	1759			Very Good
K								
KANSAS City Confidential	UA John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15	1606	A	B	Fair
Kansas Pacific (5302) (color)	AA Sterling Hayden-Eve Miller	Feb. 22, '53	73m	Apr. 4	1782		A-1	Very Good
Kid from Left Field, The	20th-Fox Dan Dailey-Anne Bancroft	July, '53	87m	July 25	1926			Good
Kiss of Death	20th-Fox Victor Mature-Richard Widmark (reissue)	July, '53	99m					
L								
LADY Wants Mink (color) (5205)	Rep. Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Mar. 28	1773	AYC	A-1	Very Good
Landfall (Brit.)	Stratford Michael Denison-Patricia Plunkett	May 9, '53	88m	June 6	1863			Fair
Last of the Comanches (C) (511)	Col. Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3	1669	AYC	A-1	Good
Last Posse, The (535)	Col. Broderick Crawford-John Derek	July, '53	73m	June 13	1870	AY	A-2	Good
Latin Lovers (color) (348)	MGM Lana Turner-Ricardo Montalban	Aug. 28, '53	104m	July 25	1926			Good
Law and Order (318) (color)	Univ. Ronald Reagan-Dorothy Malone	May, '53	80m	Apr. 4	1781	AY	A-2	Very Good
Lawless Breed (color) (306)	Univ. Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6	1629	AY	A-2	Very Good
Leonardo Da Vinci (color)	Picture Documentary	Jan. 1, '53	70m	Nov. 29	1622		A-1	Very Good
Let's Do It Again (color) (533)	Col. Jane Wyman-Ray Milland	July, '53	95m	June 20	1877	A	B	Very Good
Lili (color) (342)	MGM Leslie Caron-Mel Ferrer	July 10, '53	81m	Mar. 14	1757	AYC	A-2	Excellent
Limelight	UA Charles Chaplin-Claire Bloom	Feb. 6, '53	143m	Oct. 11	1557	AY	B	Excellent
Little Boy Lost	Para. Bing Crosby-Claude Dauphin	Oct., '53	95m	July 11	1909			Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E. Fernandel-Gino Cervi	May, '53	103m	Jan. 24	1694		A-2	Very Good
Lone Hand (color) (317)	Univ. Joel McCrea-Barbara Hale	May, '53	80m	Mar. 28	1773	AYC	A-1	Very Good
Loose in London								
(form. Bowery Knights) (5319)	AA Bowery Boys	May 24, '53	62 1/2m	June 20	1879		A-1	Fair
Love Happy	UA Marx Bros.-Marilyn Monroe (reissue)	Apr. 15, '53	85m					
Luxury Girls	UA Susan Stephen	Jan. 30, '53	96m	Mar. 7	1751	A	B	Fair
M								
MA AND PA Kettle on Vacation (314)	Univ. Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749	AYC	A-1	Good
Magnetic Monster, The	UA Richard Carlson-Jean Byron	Feb. 18, '53	76m	Feb. 14	1717	AY	A-1	Very Good
Mahatma Gandhi—Twentieth Century Prophet	UA Quentin Reynolds (Narrator)	May, '53	81m	May 2	1822			Good
Main Street to Broadway (344)	MGM All Star Cast	July 31, '53	102m	Aug. 1	1934			Fair
Man Behind the Gun (C) (211)	WB Randolph Scott-Patrice Wymore	Jan. 31, '53	82m	Dec. 27	1662	AY	B	Good
Man from the Alamo (color)	Univ. Glenn Ford-Julia Adams	Aug., '53	79m	July 18	1918		A-1	Very Good
Man in the Dark (3D) (547)*	Col. Edmond O'Brien-Audrey Totter	Apr., '53	70m	Apr. 11	1789	AY	A-2	Very Good
Man on a Tightrope (315)	20th-Fox Fredric March-Terry Moore	May, '53	105m	Apr. 4	1781	AY	A-2	Excellent
Man with the Grey Glove (Ital.)	IFE Annette Bach-Mario Del Monaco	Jan., '53	102m	Jan. 10	1678		B	Good
Merika (German) (color)	Brill Fred Liewehr-Harry Fuss	Feb., '53	78m	Feb. 28	1743			Fair
Marksmen, The (5333)	AA Wayne Morris	Apr. 12, '53	61m	Apr. 11	(S) 1791			
Marshal of Cedar Rock (5241)	Rep. Allan Rocky Lane	Feb., '53	54m	Feb. 28	1742	AYC	A-1	Very Good
Marshal's Daughter, The	UA Ken Murray-Preston Foster	June 26, '53	71m	July 4	1903		A-1	Average
Master of Ballantrae, The (color) (225)	WB Errol Flynn-Anthony Steel	Aug. 1, '53	89m	July 18	1918			Very Good
Maverick, The (5322)	AA Bill Elliott	Dec. 14, '52	71m	Jan. 3	1669			Average
Maze, The (3D) (3101)	AA Richard Carlson-Veronica Hurst	July 26, '53	81m	July 18	1919			Very Good
Meet Me at the Fair (C) (307)	Univ. Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13	1637	AYC	A-1	Very Good
Melba (color)	UA Patrice Munsel-Robert Morley	Aug. 7, '53	113m	June 27	1885			Very Good
Member of the Wedding (521)	Col. Ethel Waters-Julie Harris	Mar., '53	91m	Dec. 20	1645	A	A-2	Good
Mighty Joe Young (481)	RKO Terry Moore, Ben Johnson (reissue)	July 15, '53						
Million Dollar Mermaid (C) (312)*	MGM Esther Williams-Victor Mature	Dec., '52	115m	Nov. 8	1597	AYC	A-1	Good
Miss Robin Hood (Brit.)	Union Margaret Rutherford	June, '53	75m	July 18	1918			Fair
Mission Over Korea (536)	Col. John Hodiak-Audrey Totter	Aug., '53	86m	July 25	1926			Fair
Mississippi Gambler (color) (310)*	Univ. Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10	1677	AY	B	Very Good
Monsoon (color)	UA Ursula Thiess-Diana Douglas	Dec. 14, '52	79m	Feb. 7	1711		B	Fair
Moon Is Blue, The	UA William Holden-David Niven	July 17, '53	99m	June 13	1869		C	Very Good
Moulin Rouge (C)*	UA Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661	AY	B	Excellent

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Murder Will Out (Brit.)	Kramer-Hyams	Valerie Hobson-Edward Underdown	Apr., '53	83m	Apr. 11	1790		Good
Murder Without Tears (5328)	AA	Craig Stevens-Joyce Holden	June 14, '53	64m	June 20	1878	B	Good
My Cousin Rachel (301)*	20th-Fox	Olivia de Havilland-Richard Burton	Jan., '53	98m	Dec. 27	1662	AY	A-2 Very Good
My Heart Goes Crazy (Brit.) (color)	UA	Sid Field-Greta Gynt	July 22, '53	70m	Aug. 1	1935		Average
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell (reissue)	Mar., '53	97m	Oct. 12, '46			Excellent
My Pal Gus (233)	20th-Fox	Richard Widmark-Joanne Dru	Dec., '52	83m	Nov. 15	1606	AY	B Very Good
N								
NAKED Spur, The (color) (318)*	MGM	James Stewart-Janet Leigh	Feb., '53	91m	Jan. 17	1685	A	A-2 Excellent
Naughty Martine (Fr.)	Globe	Dany Robin-Claude Dauhin	Apr., '53	89m	May 2	1823		Fair
Neanderthal Man, The	UA	Robert Shayne-Doris Merrick	June 19, '53	78m	June 27	(S) 1887		
Never Let Me Go (327)	MGM	Clark Gable-Gene Tierney	May 1, '53	94m	Apr. 4	1781	AY	A-1 Excellent
Never Wave at a Wac (371)	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	87m	Dec. 20	1645	AY	B Excellent
Niagara (color) (306)*	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	89m	Jan. 24	1693	A	B Very Good
Night Without Stars (Brit.) (322)	RKO	David Farrar-Nadia Gray	July, '53	75m	July 4	1902	A	A-2 Fair
No Escape	UA	Lew Ayres-Sonny Tufts	July 30, '53	76m	Aug. 1	1934		Fair
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	83m	Dec. 5	1629	AY	A-2 Good
Northern Patrol (5330)	AA	Kirby Grant	July 12, '53	63m	July 18	1919		Fair
O								
OF Love and Bandits (Ital.)	I.F.E.	Amedeo Nazzari	Jan., '53	98m	Jan. 24	1694		C Fair
Off Limits (5216)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709	AYC	A-1 Excellent
O. K. Nero (Ital.-Eng. dubbed)	I.F.E.	Silvana Pampanini-Gino Cervi	June, '53	88m	June 27	1886		Good
Old Overland Trail (5146)	Rep.	Rex Allen	Feb. 25, '53	60m	Feb. 28	1742	AY	A-1 Good
On Top of Old Smoky (5782)	Col.	Gene Autry-Gail Davis	Mar., '53	59m	Mar. 14	1759	AYC	A-1 Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751	AY	B Good
P								
PACK Train (575)	Col.	Gene Autry-Smiley Burnette	July, '53	57m	June 27	1887		AYC Good
Paola & Francesca (Ital.)	I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, '53	92m	Feb. 14	1718		Average
Paris Express, The (Brit.) (color)	MacDonald	Claude Rains-Marta Toren	June, '53	86m	June 16	1869		Very Good
Pathfinder, The (color) (516)	Col.	George Montgomery-Helena Carter	Jan., '53	78m	Dec. 20	1646	AY	A-1 Good
Penny Princess (Brit.) (color) (382)	Univ.	Yolande Donlan-Dirk Bogarde	Mar., '53	91m	Apr. 4	1782	AYC	A-1 Good
Perilous Journey A (5206)	Rep.	Vera Ralston-David Brian	Apr. 5, '53	90m	May 23	1846	AY	A-2 Fair
Perils of the Jungle (5214)	Lippert	Clyde Beatty	Mar. 20, '53	63m				
Peter Pan (color) (392)*	RKO	All Cartoon Feature	Feb. 5, '53	76 1/2m	Jan. 17	1685	AYC	A-1 Excellent
Phantom from Space	UA	Ted Cooper-Noreen Nash	May 15, '53	72m	June 6	1863	AYC	A-1 Poor
Pickup on South Street (322)	20th-Fox	Richard Widmark-Jean Peters	June, '53	80m	May 16	1837	A	B Very Good
Plunder of the Sun	WB	Glenn Ford-Diana Lynn	Not Set		June 20	(S) 1879		
Pony Express (color) (5217)	Para.	Charlton Heston-Rhonda Fleming	May, '53	101m	Mar. 7	1750	AYC	A-2 Very Good
Port Sinister (317)	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735	AY	A-1 Fair
Powder River (color) (321)	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53	78m	May 16	1838	AY	A-2 Good
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750	AY	B Good
Prince of Pirates (color) (524)	Col.	John Derek-Barbara Rush	Mar., '53	80m	Feb. 7	1710	AY	B Good
Problem Girls (526)	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759	A	B Fair
Q								
QUEEN Is Crowned A (Brit.) (color) (323)*	Univ.	Laurence Olivier, narrator	June, '53	86m	June 13	1869		Excellent
R								
Raiders of the Seven Seas (color)	UA	John Payne-Donna Reed	May 27, '53	88m	June 13	1870	AY	A-1 Fair
Ramuntcho (Fr.)	Davis	Louis Jovet	Feb., '53	89m	Mar. 14	1759		Average
Rebel City (5324)	AA	Bill Elliott	May 10, '53	63m				A-1
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	80m	Dec. 20	1645	AY	A-2 Good
Remains to Be Seen (331)	MGM	June Allyson-Van Johnson	May 15, '53	89m	Apr. 25	1805	AY	A-2 Good
Return to Paradise (color)	UA	Gary Cooper-Roberta Haynes	July 10, '53	100m	July 25	1925		B Very Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forrest Tucker	Jan. 1, '53	90m	Nov. 1	1590	AYC	A-1 Good
Ride Vaquero (color) (343)	MGM	Robert Taylor-Ava Gardner	July 17, '53	90m	June 20	1879		A-2 Fair
Ring Around the Clock (Ital.) Int. Film Assoc.		Nando Bruno-Lauro Gazzolo	May 18, '53	88m	May 9	1830		A-2 Good
Road House	20th-Fox	Richard Widmark-Ida Lupino (reissue)	July, '53	95m				
Road to Bali (color) (5209)*	Para.	Ring Crosby-Sob Hope	Jan., '53	90m	Nov. 22	1613	AYC	A-2 Excellent
Roar of the Crowd (color) (5311)	AA	Howard Duff-Helene Stanley	May 31, '53	71m	May 23	1846		A-1 Good
Rogue's March (320)	MGM	Peter Lawford-Janice Rule	Feb., '53	84m	Jan. 3	1669	AY	A-1 Very Good
Roman Holiday (5228)	Para.	Gregory Peck-Audrey Hepburn	Sept., '53	119m	July 4	1901		Excellent
Rome 11 O'Clock (Ital.)	Times	Raf Vallone-Lea Padovani	Apr., '53	107m	May 2	1823		B Very Good
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	82m	Dec. 27	1662	A	B Good
S								
SAFARI Drums (5314)	AA	Johnny Sheffield	June 21, '53	71m	June 27	1886		A-1 Good
Sailor of the King	20th-Fox	Jeffrey Hunter-Michael Rennie	Aug., '53	83m	July 18	1917		Excellent
Salome (color) (545)*	Col.	Rita Hayworth-Stewart Granger	Spec.	103m	Mar. 14	1757	A	B Excellent
San Antonio (5203)	Rep.	Rod Cameron-Arleen Whelan	Feb. 15, '53	90m	Mar. 7	1751	AY	A-2 Good
Sangaree (3D) (color) (5230)	Para.	Fernando Lamas-Arlene Dahl	May, '53	95m	May 30	1853	AY	B Very Good
Savage Frontier (5242)	Rep.	Allan "Rocky" Lane-Dorothy Patrick	May 15, '53	54m	June 6	1863	AY	A-1 Fair
Savage Mutiny (539)	Col.	Johnny Weissmuller-Angela Stevens	Mar., '53	73m	Jan. 17	1687	AY	A-1 Fair
Scandal at Scourie (color) (336)	MGM	Greer Garson-Walter Pidgeon	June 12, '53	90m	May 2	1821	AYC	A-2 Very Good
Scared Stiff (5222)*	Para.	Martin & Lewis-Lizabeth Scott	June, '53	108m	Apr. 18	1798	AYC	A-1 Excellent
See Around Us, The (color)	RKO	Documentary	July 11, '53	61m	Jan. 17	1686		Very Good
Sea Devils (color) (320)	RKO	Yvonne DeCarlo-Rock Hudson	May 23, '53	91m	June 6	1862		B Good
Second Chance (color) (3D)	RKO	Robert Mitchum-Linda Darnell	July 18, '53	82m	July 18	1919		Very Good
Secret Conclave, The (Ital.)	I.F.E.	Henry Vidon-Tullio Carminati	May, '53	85m				A-1
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Feb. 21	1733	AY	A-2 Very Good
Sequoia	MGM	Jean Parker-Russell Hardie (reissue)	June, '53	73m				
Serpent of the Nile (color) (538)	Col.	Rhonda Fleming-William Lundigan	May, '53	81m	Apr. 18	1799	A	B Good
Seven Deadly Sins, The (Fr.)	Davis	Gerard Philipe-Michele Morgan	May, '53	120m	May 23	1846		Very Good
Sextette (Fr.)	Davis	A. Rignault-Yvonne Gaudeau	Feb., '53	90m	Mar. 7	1751		Good
Shane (color) (5225)*	Para.	Alan Ladd-Jean Arthur	Aug., '53	117m	Apr. 18	1797	AY	A-2 Excellent
She Had to Say Yes (form. Beautiful But Dangerous)	RKO	Jean Simmons-Robert Mitchum	Aug. 1, '53	89m	Nov. 1	(S) 1591		A-2
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24	1693	AY	A-2 Good
Shoot First	UA	Joel McCrea-Evelyn Keyes	May 15, '53	88m	June 27	1886		Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710	AYC	A-1 Good
Siren of Bagdad (color)	Col.	Paul Henreid-Patricia Medina	June, '53	72m	May 16	1837	AY	B Good
Sky Full of Moon (311)	MGM	Carleton Carpenter-Jan Sterling	Dec., '52	73m	Nov. 8	1597	AY	A-2 Fair

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Slasher, The (Brit.) (5218)	Lippert	James Kenney-Joan Collins	May 29, '53	75m				
Slight Case of Larceny, A (334)	MGM	Mickey Rooney-Eddie Bracken	June 5, '53	71m	May 9	1830	B	Good
Small Town Girl (color) (325)	MGM	Jane Powell-Farley Granger	Apr. 10, '53	93m	Feb. 28	1741	AY	A-1 Excellent
Snake Pit, The (353)	20th-Fox	O. DeHavilland-Leo Genn	(reissue) May, '53	108m				
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	Sept. 20	1533	AY	B Excellent
So This Is Love (color)	WB	Kathryn Grayson-Walter Abel	Aug. 15, '53	101m	July 18	1917		Excellent
Sombrero (color) (324)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741	AY	A-2 Excellent
Son of Belle Starr (color) (5309)	AA	Keith Larsen-Peggie Castle	June 28, '53	70m	July 4	1902		A-1 Good
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53	57m	Mar. 21	1766	AY	A-1 Average
South Sea Woman (222)	WB	Burt Lancaster-Virginia Mayo	June 27, '53	99m	June 6	1861		B Very Good
Spaceways	Lippert	Howard Duff-Eva Bartok	Not Set	76m	July 4	1902		Good
Split Second (318)	RKO	Alexis Smith-Keith Andes	May 2, '53	85m	Mar. 21	1765	AY	A-2 Very Good
Staleg 17 (5224)	Para.	William Holden-Don Taylor	July, '53	120m	May 9	1829	AY	A-2 Excellent
Star, The (316)*	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661	AY	B Excellent
Star of Texas (5332)	AA	Wayne Morris	Jan. 11, '53	68m	Jan. 17	1686		Excellent
Stars and Stripes Forever (C) (239)*	20th-Fox	Clifton Webb-Ruth Hussey	Dec., '52	89m	Nov. 22	1613	AYC	A-1 Very Good
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	AYC	A-1 Very Good
Stogie, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1 Excellent
Stop, You're Killing Me (210) (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13	1637	AY	A-2 Very Good
Story of Three Loves, The (color) (338)	MGM	Leslie Caron-Pier Angeli	June 26, '53	122m	Mar. 7	1749	AY	A-2 Very Good
Strange Deception (Ital.)	Casino	Raf Vallone-Elena Varzi	May, '53	96m	May 30	1853		Very Good
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	A	B Fair
Stranger Wore a Gun, The (color) (3D)	Col.	Randolph Scott-Claire Trevor	Aug., '53					
Sun Shines Bright, The (5208)	Rep.	Charles Winninger-Arleen Whelan	May 2, '53	90m	May 9	1830	AY	A-2 Good
Sweethearts on Parade (form.)								
Sweetheart Time (color) (5210)	Rep.	Ray Middleton-Lucille Norman	July 15, '53	90m	Aug. 1	1934		Good
Sword and the Rose, The (color) (491)	RKO	Richard Todd-Glynis Johns	Aug. 15, '53	93m	July 4	1901		Very Good
Sword of Venus (315)	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17	1687	AY	A-2 Average
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53	90m	Mar. 21	1766	AY	B Good
T								
TAKE Me to Town (color) (321)	Univ.	Ann Sheridan-Sterling Hayden	June, '53	81m	May 23	1846	AYC	B Very Good
Tall Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13, '53	84m	Feb. 14	1717	AY	A-2 Good
Tangier Incident (5316)	AA	George Brent-Mari Aldon	Feb. 3, '53	77m	Feb. 21	1733		A-1 Average
Target Hong Kong (517)	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20	1646	AY	A-2 Fair
Tarzan and the She-Devil (324)	RKO	Lex Barker-Joyce MacKenzie	June 8, '53	76m	July 18	1918		A-1 Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685	AYC	A-1 Excellent
Terror on a Train	MGM	Glenn Ford-Anne Vernon	Sept. 18, '53	72m	July 25	1926		Good
That Man from Tangier	UA	Nils Asther-Roland Young	May 8, '53	80m	May 2	1823		B Fair
Thief of Venice (304)	20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	AY	A-2 Very Good
Three Girls from Rome (Ital.)	I.F.E.	Lucia Bose-Cosetta Greco	Aug., '53	85m	Aug. 1	1934		Very Good
Thunder Bay (color)	Univ.	James Stewart-Joanne Dru	Aug., '53	103m	May 9	1829	AY	A-2 Excellent
Thunder in the East (5210)	Para.	Alan Ladd-Dorothy Kerr	Jan., '53	98m	Nov. 1	1590	A	A-2 Fair
Thunder Over the Plains (color)								
(form. Come On Texas)	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S) 1718		
Thunderbirds (5201)	Rep.	John Derek-Mona Freeman	Nov. 27, '52	98m	Nov. 29	1622	AY	A-1 Very Good
Thunderhoof	Col.	Preston Foster-Mary Stuart	(reissue) June, '53	77m				
Times Gone By (Ital.)	I.F.E.	Vittorio de Sica-Gina Lollobrigida	Sept., '53	106m				
Titanic (318)*	20th-Fox	Clifton Webb-Barbara Stanwyck	May, '53	98m	Apr. 18	1798	AY	A-2 Excellent
Tonight at 8.30 (Brit.) (color)	Continental	Valerie Hobson-Nigel Patrick	May, '53	81m	June 6	1862		A-2 Good
Tonight We Sing (color) (347)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701	AYC	A-1 Excellent
Torpedo Alley (5308)	AA	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20	1646		A-1 Good
Trader Horn	MGM	Harry Carey-Edwina Booth	(reissue) June, '53	120m				
Trail Blazers (5329)	AA	Alan Hale, Jr.	Apr. 19, '53	64m				A-1
Treasure of Golden Condor (C)								
(308)	20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	93m	Jan. 24	1693	AYC	A-1 Good
Tropic Zone (color) (5211)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637	AY	A-2 Fair
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53	110m	Mar. 21	1765	AYC	A-2 Excellent
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533	AY	A-2 Good
Twilight Woman (Brit.) (5217)	Lippert	Freda Jackson-Lois Maxwell	May 15, '53	89m				
Two Cents Worth of Hope (Ital.)	Times	Mario Fiore-Vincenzo Musolino	Dec., '52	107m	Dec. 20	1647		B Excellent
Twonky, The	UA	Hans Conried-Gloria Blondell	June 10, '53	72m	June 27	1887		Poor
U-V								
VALLEY of the Headhunters	Col.	Johnny Weissmuller	Aug., '53	67m	July 25	1926		Good
Vanquished, The (color) (5221)	Para.	John Payne-Jan Sterling	June, '53	84m	May 9	1830	AY	A-2 Good
Vice Squad	UA	Edw. G. Robinson-Paulette Goddard	July 31, '53	87m	July 18	1917		Very Good
Volcano (Ital.) (Eng. dubbed)	UA	Anna Magnani-Geraldine Brooks	June 5, '53	106m	June 20	1878		Good
Voodoo-Tiger (518)	Col.	Johnny Weissmuller-Jean Byron	Nov., '52	67m	Nov. 1	1590	AY	B Fair
W								
WAR of the Worlds (C) (5218)	Para.	Gene Barry-Ann Robinson	Oct., '53	85m	Feb. 28	1742	AY	A-1 Excellent
War Paint (color)	UA	Robert Stack-Joan Taylor	Aug. 28, '53	89m	July 4	1903		Good
What Price Innocence (Ital.)	I.F.E.	Lyda Baarova-Otello Toso	May 1, '53	100m	May 9	1831		Fair
Wherever She Goes (Australian)								
White Goddess (5224)	Mayer-Kingsley	Eileen Joyce-Suzanne Parrett	Jan. 27, '53	80m	Feb. 7	1711		Fair
White Lightning (5326)	Lippert	Jon Hall	Mar. 27, '53	73m	July 18	1919		Average
White Line, The (Ital.)	AA	Stanley Clements	Mar. 8, '53	61m	Mar. 7	1751		Good
White Witch Doctor (color)	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3	1669		Very Good
Wide Boy (Brit.)	20th-Fox	Susan Hayward-Robert Mitchum	July, '53	96m	June 20	1877	AYC	A-1 Very Good
Winning of the West (571)	Realart	Sydney Tafler-Susan Shaw	Dec., '52	67m	Apr. 4	1783		B Fair
Woman They Almost Lynched (5204)	Col.	Gene Autry-Smiley Burnette	Jan., '53	57m	Jan. 17	1687	AYC	A-1 Good
	Rep.	John Lund-Audrey Totter	Mar. 2, '53	90m	Apr. 4	1781	AB	Very Good
X Y Z								
YELLOW Sky, The (349)	20th-Fox	Gregory Peck-Anne Baxter	(reissue) Jan., '53	98m	Nov. 27, '48			Good
Young Bess (color)* (333)	MGM	J. Simmons-S. Granger-D. Kerr	May 29, '53	112m	May 2	1821	AY	A-1 Very Good

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FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 6,428 playdates.

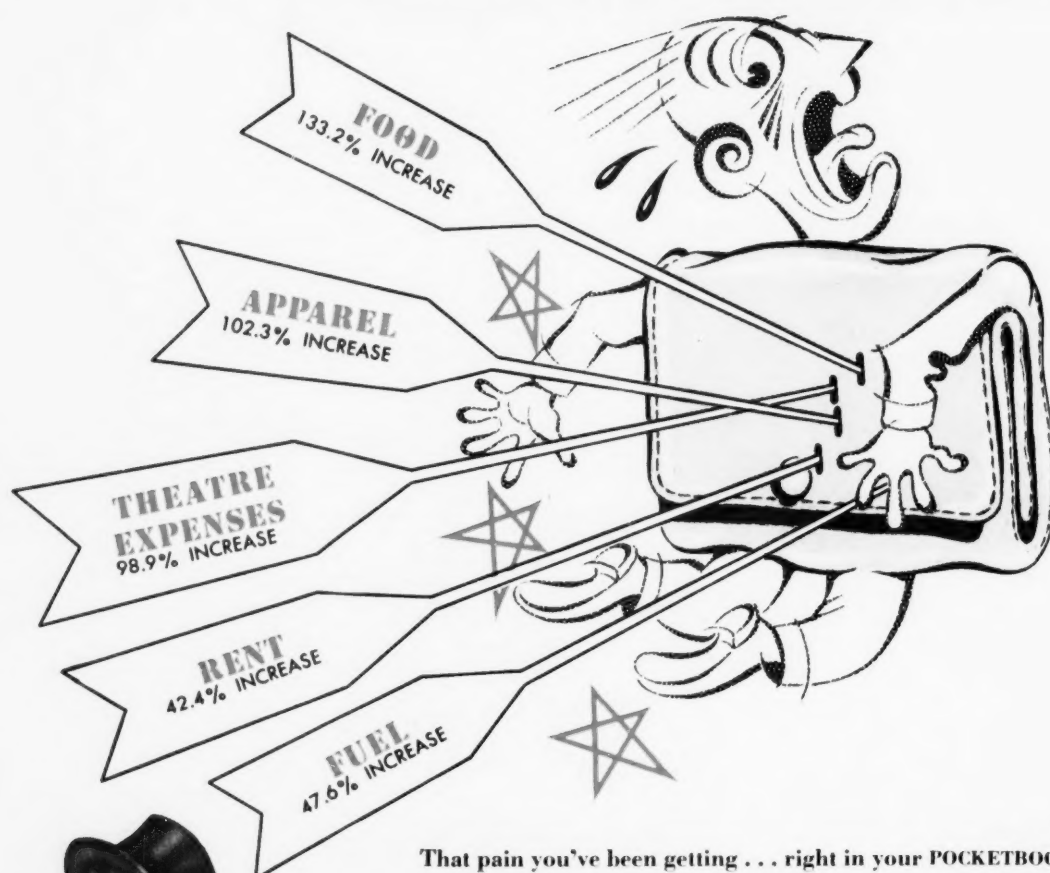
Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Go to Mars (Univ.)	—	8	28	29	3
*Above and Beyond (MGM)	14	61	32	2	1
All Ashore (Col.)	1	8	26	21	3
Ambush at Tomahawk Gap (Col.)	—	1	1	6	—
Androcles and the Lion (RKO)	1	2	8	11	2
Angel Face (RKO)	—	2	30	19	7
Anna (IFE)	6	8	5	4	1
April in Paris (WB)	4	20	31	34	11
Bad and the Beautiful, The (MGM)	2	27	39	46	6
Battle Circus (MGM)	—	10	62	26	11
Beast from 20,000 Fathoms, The (WB)	6	13	10	2	1
Blue Gardenia, The (WB)	—	4	4	19	5
Breaking the Sound Barrier (UA)	3	3	4	8	11
Bwana Devil (UA)	18	13	4	5	1
By the Light of the Silvery Moon (WB)	—	18	42	12	3
Call Me Madam (20th-Fox)	3	24	36	39	20
City Beneath the Sea (Univ.)	2	1	17	19	9
Clown, The (MGM)	4	37	52	19	3
Code Two (MGM)	—	2	10	—	1
Column South (Univ.)	—	2	5	8	1
Come Back, Little Sheba (Para.)	13	37	24	8	1
Confidentially Connie (MGM)	—	1	19	24	12
Count the Hours (RKO)	—	—	4	1	7
Cry of the Hunted (MGM)	—	—	7	1	—
†Dangerous When Wet (MGM)	1	5	9	—	—
Desert Legion (Univ.)	—	7	21	34	1
Desert Rats (20th-Fox)	—	5	7	10	1
Desert Song, The (WB)	—	—	16	14	1
Desperate Search, The (MGM)	—	1	23	5	4
Destination Gobi (20th-Fox)	—	4	25	40	6
Down Among the Sheltering Palms (20th-Fox)	—	1	20	18	4
Fair Wind to Java (Rep.)	—	1	4	7	5
†Farmer Takes a Wife (20th-Fox)	—	3	2	3	—
Fast Company (MGM)	—	—	7	4	1
Fort Ti (Col.)	6	7	7	1	—
Four Poster, The (Col.)	4	2	2	5	6
†Francis Covers the Big Town (Univ.)	1	9	3	1	—
Girl Next Door, The (20th-Fox)	—	4	10	3	—
Girl Who Had Everything (MGM)	—	—	15	11	1
Girls in the Night (Univ.)	—	9	14	—	3
Girls of Pleasure Island (Para.)	2	11	21	12	1
Glass Wall, The (Col.)	—	2	1	3	2
Gunsmoke (Univ.)	1	21	30	23	1
Hans Christian Andersen (RKO)	17	25	2	1	1
*Happy Time, The (Col.)	4	1	6	17	24
Hitch-Hiker, The (RKO)	—	2	4	4	—
House of Wax (WB)	50	19	4	2	1
I Confess (WB)	—	9	12	29	10
I Don't Care Girl, The (20th-Fox)	—	10	33	33	7
I Love Melvin (MGM)	—	7	42	38	11
I'll Get You (Lippert)	5	1	—	1	—
Invaders from Mars (20th-Fox)	—	7	7	9	3
It Happens Every Thursday (Univ.)	—	2	3	13	—
Ivanhoe (MGM)	28	43	35	19	3
Jack McCall, Desperado (Col.)	—	—	14	8	4
Jalopy (AA)	2	6	8	—	4
Jamaica Run (Para.)	—	1	8	4	1
Jazz Singer, The (WB)	—	—	22	21	44
Jeopardy (MGM)	9	23	14	20	8

	EX	AA	AV	BA	PR
Kansas City Confidential (UA)	—	5	9	5	7
Kansas Pacific (AA)	—	—	3	9	6
Lady Wants Mink (Rep.)	—	—	3	3	7
Last of the Comanches (Col.)	—	1	16	34	5
Law and Order (Univ.)	—	3	8	24	—
Lawless Breed (Univ.)	2	19	19	11	2
Limelight (UA)	—	2	—	—	4
Lone Hand (Univ.)	—	10	29	13	—
Ma and Pa Kettle on Vacation (Univ.)	45	32	26	17	—
Magnetic Monster, The (UA)	—	—	1	5	2
Man Behind the Gun (WB)	3	13	32	16	1
Man in the Dark (Col.)	4	9	7	5	2
Man on a Tightrope (20th-Fox)	—	—	4	11	3
Meet Me at the Fair (Univ.)	—	11	36	26	12
Member of the Wedding (Col.)	3	1	6	2	4
Mississippi Gambler (Univ.)	21	62	33	6	2
Moulin Rouge (UA)	15	26	9	6	—
My Cousin Rachel (20th-Fox)	—	7	16	27	12
Naked Spur, The (MGM)	8	57	54	10	4
Never Let Me Go (MGM)	—	5	35	32	2
Never Wave at a Wac (RKO)	4	34	46	7	9
Niagara (20th-Fox)	7	46	45	18	10
Off Limits (Para.)	2	16	37	21	—
*Pathfinder, The (Col.)	—	4	22	17	6
Peter Pan (RKO)	32	15	3	2	—
Pickup on South Street (20th-Fox)	—	10	7	2	1
Pony Express (Para.)	—	18	23	5	1
Powder River (20th-Fox)	—	4	14	17	—
President's Lady, The (20th-Fox)	11	19	44	20	8
Prince of Pirates (Col.)	—	—	3	6	—
Queen Is Crowned, A (Univ.)	3	7	—	1	4
Raiders of the Seven Seas (UA)	—	1	1	5	1
Redhead from Wyoming (Univ.)	—	5	38	20	6
Remains to Be Seen (MGM)	—	1	19	3	1
Ride the Man Down (Rep.)	1	8	14	15	6
*Road to Bali (Para.)	37	63	32	10	—
Rogue's March (MGM)	—	—	9	11	5
Ruby Gentry (20th-Fox)	10	37	26	27	5
Salome (Col.)	9	24	10	1	—
San Antonio (Rep.)	—	—	2	5	4
Sangaree (Para.)	2	6	—	—	—
Scandal at Scourie (MGM)	—	1	3	6	—
Scared Stiff (Para.)	11	17	4	2	—
Seminole (Univ.)	—	22	25	16	3
Serpent of the Nile (Col.)	—	—	2	8	1
She's Back on Broadway (WB)	1	11	30	40	10
Silver Whip (20th-Fox)	—	1	26	16	5
Small Town Girl (MGM)	—	9	27	50	3
Snows of Kilimanjaro (20th-Fox)	28	54	14	3	1
Sombrero (MGM)	1	4	16	44	3
South Sea Woman (WB)	—	5	6	3	—
Split Second (RKO)	—	—	8	13	2
Star, The (20th-Fox)	—	—	15	17	29
Stars Are Singing, The (Para.)	—	4	24	27	13
Stooge, The (Para.)	31	44	34	7	1
*Stop, You're Killing Me (WB)	—	—	13	40	31
Take Me to Town (Univ.)	—	7	5	4	—
Tall Texan, The (Lippert)	5	2	2	3	1
Taxi (20th-Fox)	—	4	12	16	15
Thief of Venice (20th-Fox)	—	2	8	7	13
Thunder in the East (Para.)	—	8	31	33	7
Titanic (20th-Fox)	2	32	24	9	7
Tonight We Sing (20th-Fox)	—	8	2	4	9
Torpedo Alley (AA)	—	2	10	7	4
Treasure of the Golden Condor (20th-Fox)	—	7	40	42	6
Tropic Zone (Para.)	—	6	20	23	6
Trouble Along the Way (WB)	2	9	21	52	7
†White Witch Doctor (20th-Fox)	4	5	—	—	—
Woman They Almost Lynched (Rep.)	7	5	5	1	1
Young Bess (MGM)	1	12	20	9	2

PAIN IN YOUR Pocketbook?



That pain you've been getting . . . right in your POCKETBOOK . . . has been caused by the epidemic of rising prices . . . that has been hitting you where it hurts the most.

According to the Bureau of Labor Statistics, you've been stung with an increase of 133.2% in the cost of FOOD since 1939 . . . and CLOTHING, RENT and other *costs of living* have accounted for an average increase of 98.9%. In your theatre, you've been hit pretty hard, too, by increases in the cost of THEATRE EQUIPMENT and SUPPLIES . . . that, according to Exhibitor's Digest, have averaged 90.9%, from 1940 to 1952! No wonder it *hurts*!

However, it will ease the pain, a little anyway, if you take note of the *negligible increase*, IF ANY, you've received from NSS during this painful period.

Yes, COMPARE *all* your costs with the LOW COST, Service-With-A-Smile Policy of the Prize Baby!

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PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION • VENDING

Projection Factors of Wide-Screen Installation

on management...



*Cartoon from
Smith Management Manual*

ADVERTISING PRACTICE
...
DRIVE-IN "PIN-UPS"
...
WHAT GETS 'EM IN?

wonders Charlie Jones

AUGUST ISSUE: Section 2 of Motion Picture Herald of August 1, 1953



sound system...

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more PROFIT**

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MARIE WINDSOR

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NAME.....
THEATRE.....
STREET.....
CITY & STATE.....

How Much More Light for 3-D...Wide Screen?

When the screen found its voice more than a quarter century ago, the question, "How much will it cost?" was asked — if at all — from force of habit. Every showman knew he *had* to buy sound, just as he now sees the necessity for new equipment to handle the latest epoch-making projection techniques.

History Repeats

Exhibitors today are hurrying to exploit the terrific public interest in 3-D and wide screen showings—spending thousands and tens of thousands of dollars on new optics, screens, sound equipment... But what about screen lighting?

Light Losses Terrific

For 3-D and wide screen you need more light. *Much* more light. In almost every instance, *regardless of theatre size or present equipment*, you need **ALL THE LIGHT YOU CAN POSSIBLY GET!**

If that seems like a broad statement, just consider 3-D light losses, for example. Even with *two* projectors trained on the screen and

with screens of much higher reflectivity than before, you give your patrons only about *half* as bright a picture as you previously furnished with conventional films!

Wide screen — same story. In this new medium, projection light is distributed over $2\frac{1}{2}$ times the area of ordinary screens.

New Equipment the Answer

To repeat — you need *all the light you can get*. This means **NEW EQUIPMENT** — equipment to operate the higher-capacity carbons at maximum currents.

Give your patrons—and these great new entertainment media—the light they need. Don't delay—call in your theatre equipment supplier for a complete diagnosis of your projection lighting needs.

Look to **NATIONAL**
TRADE-MARK
for Everything New
in Projector Carbons

The term "National" is a registered trade-mark of Union Carbide and Carbon Corporation

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Now your patrons can enjoy "better than ever" theatre chair comfort without excessive cost to you. Here, for the first time in theatre seating history, is a chair with a "cushion-comfort" back ... priced as low as regular padded-back chairs.

An important feature of International's new vertical non-sag spring construction is that it permits—for the first time—normal chair spacing of 32 inches, instead of the 34- to 36-inch spacing required for conventional spring-back chairs.

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MOTION PICTURE HERALD, AUGUST 1, 1953

Better Theatres

for AUGUST 1953

GEORGE SCHUTZ, Editor

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Better Theatres is published the first week of each month, with the regular monthly issues, and an annual edition, the Market & Operating Guide, which appears in March, issued as Section Two of Motion Picture Herald.



QUIGLEY PUBLICATIONS, Rockefeller Center, New York 20, N. Y., Circle 7-3100; RAY GALLO, Advertising Manager; CHICAGO: 120 S. LaSalle Street, Financial 6-3074; URBEN FARLEY & COMPANY, Midwest Representatives, LOS ANGELES: 3038 Beverly Blvd., DUnkirk 8-0163, KERR & GILLMANN, Western Representatives.

"Stereo" Sound Aids Realism in Any Theatre

Stereophonic technique applied from mikes to speakers gives sound a quality that is significant in any theatre, large or small, without regard to the size of the picture. The observation is occasionally made that the directional function of triple speaker systems, essential though it be for relatively wide pictures, is not critical in small auditoriums, particularly narrow ones. However true that may be for certain theatres, the condition would not preclude those houses from enjoying any benefit.

While the word stereophonic cannot have meaning comparable to that of stereoscopic in the sphere of vision (unless the whole sound system carried through from "left-ear" and "right-ear" mikes to the corresponding ears, exclusively, by means of headphones), sound picked up by two or more mikes located to simulate conditions of binaural hearing, and reproduced according to those binaural separations by at least three speaker systems (to provide for effective spatial separation with continuity from side to side) has a more realistic quality than one-source sound. For one thing, track defects may be obscured. Also, "presence" is increased.

Since our remarks in this space last month concerning stereophonic reproduction at drive-ins, it has been proposed that two speakers be used, each smaller than the present single unit, one placed at the front seat, one at the back. Since a "directional" effect (identification with pictorial source) is not available, the only purpose would be to introduce the quality of sound referred to above.

The frequency range of the present typical in-car speaker is quite limited; reduction in size would be in the direction of further limitation, specifically at the low end. And two such speakers so placed relative to each other and to occupants of a car don't seem to promise much, if anything, in the direction of quality. Perhaps the special conditions of a drive-in advise a different approach to the problem of improved quality of sound, through the speaker itself, free of the allure of that word "stereophonic."

—G. S.

Projection Factors of Wide-Screen Installation



What is being demanded of a motion picture screen by the new techniques and how it must be fitted into the theatre's projection system to gain light.

By GIO GAGLIARDI

TODAY THE projection screen has become, if not the most important part, at least the most talked of part of a motion picture theatre. The shapes, size and surface of a screen are subjects for continuous discussions and argumentation. Perhaps a little study of the various services performed by the "new picture" screens may help to clarify many situations.

The function of the projection screen, of course, is to reflect the illuminated image projected upon it with the maximum efficiency, the minimum amount of color distortion, and the best possible distribution. Until stereoscopic projection overtook the art, a white semi-matte screen surface satisfied all these requirements.

Color pictures were reproduced faithfully, brightness distribution was very uniform over an extremely wide angle of viewing, and efficiency of reflection was better than 80%. In addition to these qualities, the new white plastics were used to produce relatively inexpensive screen materials which had a long life.

Then came 3-D and the primary requirements changed. The screen surface must be such that it should not destroy the polarization of the light supplied by the two projectors. White matte screens could not perform this duty; their white surfaces scrambled the polarized light from the projectors so that the spectator, even with his polarized viewers, was unable to separate the two images and therefore lost all stereoscopic effect.

It was found that a metallic reflecting surface could return the polarized light from the projector to the audience without changing the relative polarization values

imposed upon it by the filters in front of the projectors. It was also found that aluminum caused the least change in the color balance of colored pictures. Therefore pure metallic aluminum coatings are being used to surface the present 3-D screens. The aluminum should contain a minimum amount of non-metallic filler or binder in order to preserve its best reflective and polarizing quality.

THE BIG PICTURE

In addition to the requirements demanded by stereoscopic projection, a second demand has been made upon the projection screen—greatly enlarged pictures of new proportions. And all of these pictures require more and more powerful sources of projection light, and we are reaching a limit in the quantity of light that can be projected through our standard films.

Although new lamps and new carbon combinations are being used, heat on the film is at present limiting advance in the quantity of light. In order to aid even the new light sources, steps have been taken to make the *projection screen itself* more effective as a brightness transfer point.

The metallic screen can definitely help in this direction. White screen materials previously used were characterized as having diffuse surfaces. This means that light projected upon such a diffusing surface, would be reflected evenly in *all directions* and such a surface would appear to have

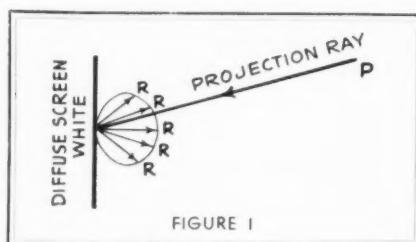
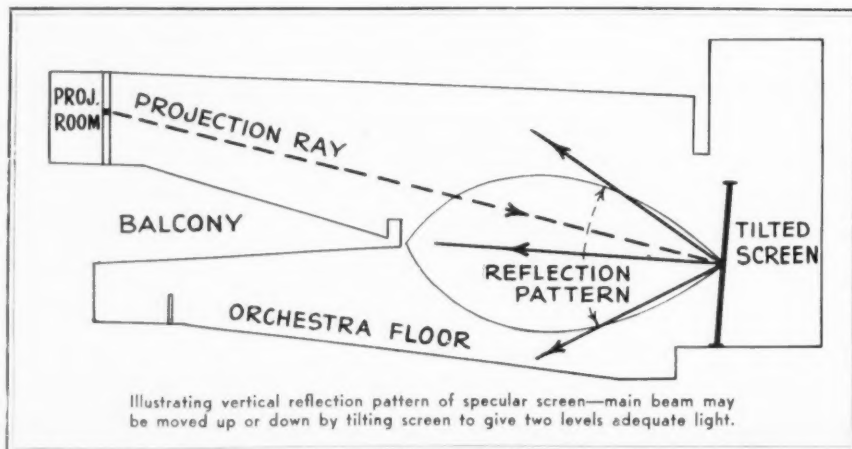


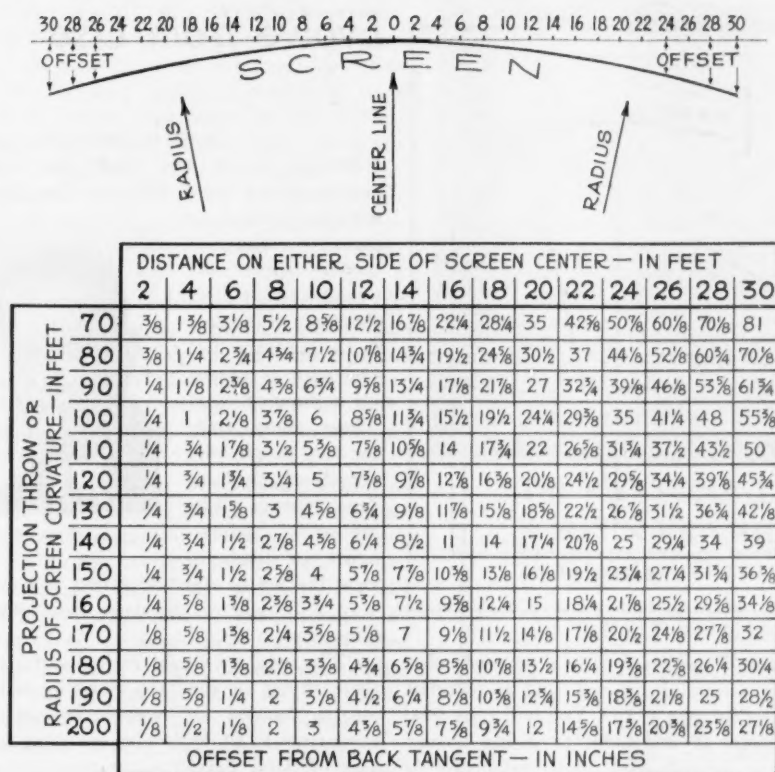
FIGURE 1

the same brightness no matter where the spectator was seated. *Figure 1* shows a reflection brightness pattern for such a diffuse surface.

Aluminum coating material can act like a mirror, however; it can produce a highly specular surface. Thus instead of scattering the reflected light, the metallic surface aims it in a definite direction. This direction is controlled by the law of optics



with CURVATURE DEPTH CHART



HOW TO USE CHART: Assume you wish to lay out the curvature for a screen 48 feet wide, having a projection throw of 100 feet. One half this screen width is 24 feet. On the left side of the table find (fourth line) the value for a radius of 100 feet and read off along the horizontal line opposite the offset distances from a straight line (that would be followed by a flat screen)—the offset distances, given for every 2 feet of screen width, trace the arc of a curved screen. This curvature can be traced on a floor as follows: With a chalked string, strike off a straight line 48 feet long where the screen is to go. Then starting at center of this line, mark on each side the offset distances found in the table. Using a long flexible wooden lath, join the ends of these offsets to mark off a constant curve, which will be the arc of the screen.

which may be paraphrased as, the angle of reflection for a metallic screen is equal to the angle of projection.

Figure 2 serves to illustrate this optical law. Angle B is equal to angle A. In a

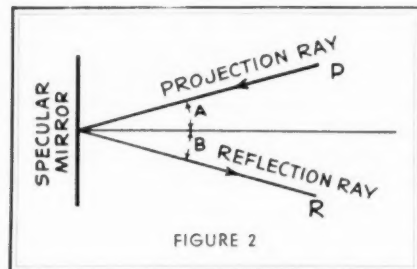


FIGURE 2

purely specular, highly polished mirror all the light from the projected ray P

falling upon a point of the mirror would be concentrated in the reflected ray R. Any spectator looking along ray R would see the image as a very bright spot. But if the spectator moved to either side of the line of ray R, the point at which P hit the mirror would appear only a dark spot.

This is a theoretical and extreme case, and aluminum-surfaced screens do not have such a sharp concentration of reflection. Figure 3 shows a reflection brightness pattern for a specular metallic screen. Projection ray P at angle A is reflected at maximum value along ray R1 at angle B, but it is also reflected in other different directions, indicated as R2, R3, R4 and R5.

When the reflected rays enclose only a very narrow angle, the amount of reflection along R1 is very high. This gives an effect

of a brightness gain of four or five times above that of a white matte surface. As the angular spread of the reflected rays is increased by changing the type of aluminum surface, the apparent brightness gain along

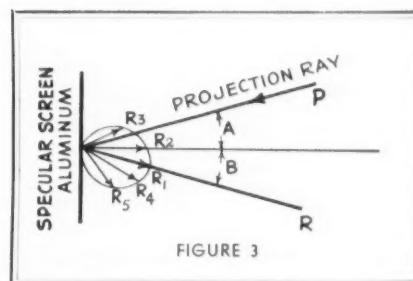


FIGURE 3

R1 is decreased, but the values of R2-R3-R4-R5 are increased in proportion and approach R1 more closely in brightness.

The choice must be made whether to sacrifice angle of coverage for a large increase in reflectivity, or try to cover larger areas and accept smaller gains in reflected light. Where an auditorium is narrow and long and has no balcony, the screen surface may be made smooth and bright in order to increase the reflectivity gain along the axis of reflection, but it is then necessary to aim this reflection axis carefully into the center of the seating area.

When an auditorium is wide it is necessary to select a reflective surface with smaller axial gain but with better coverage characteristics. Such screens can be made by selecting the proper aluminum paint, or by moulding or "lenticulating" the plastic surface of the screen. It has been possible to emboss the surface of a screen into properly calculated shapes which will improve the distribution characteristics considerably and at the same time maintain a fairly high reflection gain.

TILTING THE SCREEN

In order to reflect the proper light pattern and to direct this pattern to the correct position in the orchestra and balcony of an auditorium, it may be necessary to tilt the screen to some degree. The amount of tilt depends upon (1) the projection angle, (2) the screen height from the auditorium floor, (3) the length of the auditorium, and (4) the balcony height.

It is possible to determine the degree of tilt by actually laying out a cross-section view of the theatre board and plotting out the distribution patterns of a screen. But since this procedure is quite involved, it may be safer to provide variable tilting devices to a screen frame and observe the results obtained from different positions in the orchestra and balcony.

It has been suggested that the amount of screen tilt should be one-half the projection angle, but this value can become exces-

sive when the projection angles are steep. It is possible at times to locate the position of the reflected beam by darkening the theatre completely and projecting light on the screen; then by standing at the stage with back to the screen the light pattern may be seen reflected on the seats in the orchestra or on the balcony face.

As mentioned before, specular metallic-surfaced screens practically have become essential since picture sizes have increased so tremendously; however, with the use of these large silvered screens another problem has risen—that of curvature.

Figure 4 shows a plan view of an auditorium with a large flat screen. Point *P* is the projector lens, and *O* represents the center of the screen. A ray from *P* to *O* is perpendicular to the screen and is reflected from the metallic surface in a fairly broad angular band *AOB*. With a good aluminum screen the reflection within this angle is kept fairly constant. Even with the best of screens there may be a drop of 30% to 40% in reflectivity between the center line *OP* and side lines *OA* and *OB*.

Now let us study a ray of light which reaches the sides of the screen. Ray *PX* in Figure 4 is projected on the screen at quite an angle (the wider the screen the greater the angle), therefore the center line of the reflected beam will be located at *XF*. Using the same reflective angular band as before, this ray will only cover an area in the auditorium indicated by *CXD*. This

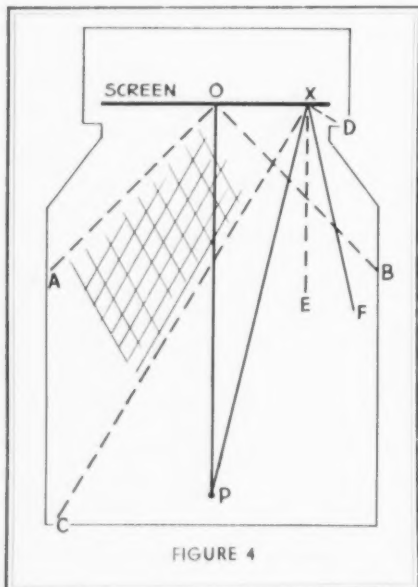


FIGURE 4

means that for any person seated in the shaded area included in *AOC*, the far side of the screen at point *X* would appear very poorly illuminated, or quite dark.

Let us go then to Figure 5: here the same auditorium layout is used, and the same screen is used but it is placed in a curved frame whose radius of curvature is

equal to the projection throw. The ray *PO* to the center of the screen is reflected into the same area *AOB* since *PO* is perpendicular to the screen at point *O*. Ray *PX* to the side of the screen, because of

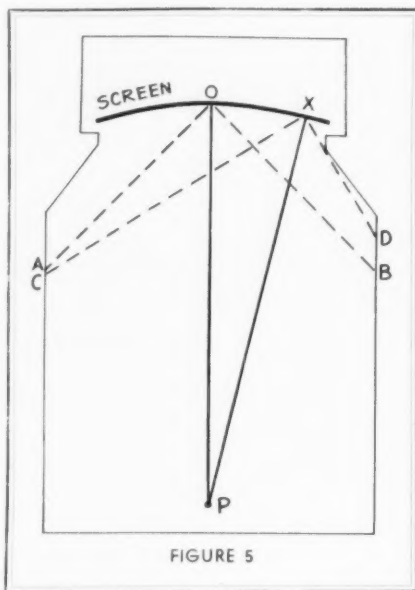


FIGURE 5

the screen curvature, is now perpendicular to the screen at point *X* and is reflected to cover an area *CXD*. You will note now that point *X* and point *O* should appear to have approximately equal brightness to almost all the seats in the auditorium.

The necessity for curving screen surfaces is often questioned. The above explanation should serve to prove that with large metallic-surfaced screens, curvature is definitely a necessity in order to achieve some measure of balance in screen brightness over most of the seating area.

The value of the radius of curvature for any screen has been variously proposed. Recommended values have ranged from 70% to 100% of the projection throw. It can be seen from the sketches that if the radius is much less than 100%, it may be possible to overemphasize the brightness of the far side of a screen as compared to the near side. If the radius is greater than the projection throw, the condition of a flat screen will be approached. It is evident that at best only a good approximation can be made. Up to the present, experience seems to show that a radius equal to 90% of the projection throw gives best average results.

In order to assist field personnel in laying out curved screens without undergoing any great amount of computation a table is offered (see page 9) giving the offsets in inches from a straight-line to the screen curve for radii of 70 to 200 feet. The distance from the tangent to the curve has been computed for points every 2 feet from the center, up to screen widths of 60 feet; points between can be interpolated.

Why It's Better To Let Standards Evolve from Use

NEED OF immediate standardization in the new techniques of the motion picture seems obvious to the person who has to think of them in terms of money spent for equipment. But there are arguments to the contrary that are quite as practical in point of view. These come from the very people who are closest to these developments. The industry's technologists are likely to view the job of standardization as a long, hard pull, whereas theatres need innovations now.



E. O. WILSCHKE

"The industry would be foolish to leave these things in the laboratory instead of putting them to use," was the opinion that came from E. O. Wilschke, operating manager of Altec Service Corporation, almost as soon as we opened a discussion of the situation with him the other day.

It was one of the few occasions recently when he could be found in his office at Altec headquarters in New York. He is directing the installation of stereophonic sound systems and of CinemaScope in theatres across the country, and conducting "clinics" on the new techniques for Altec area engineers in conjunction with the various CinemaScope demonstrations, supervision of which has been entrusted to Altec, through arrangements made with the service company by 20th Century-Fox.

LIKE START OF SOUND

"There is nothing strange about the situation, this confusion, as some people call the lack of standardization," he protested. "We had the same thing when sound came in."

It was that earlier upheaval in the art which had brought E. O. Wilschke into the industry, as an engineer first with Erpi, then with Altec upon its formation, and continuously since. He could remember the development of a technique of motion picture sound as an evolutionary process of years, with a substantial period of confusion at the start.

The Altec operating manager, aside from his intensive background in the field of

sound engineering, and his knowledge of booth and auditorium problems, is particularly well-grounded in the production phase of sound equipment, and in the use of motion picture sound at its source. During World War II, Mr. Wilschke supervised the Altec-Lansing manufacturing facilities on the west coast. During a period of five years, he was in close contact with the heads of the sound departments of the various major Hollywood studios. This experience has given him a first-hand grasp of the problems encountered on the studio stages in all types of productions, and of their utilization of various types of sound equipment.

"First theatres had to buy reproducers for disk recordings," he said, recalling the beginnings of sound. "Then sound-on-film came along and soundheads had to be added. Theatres were equipped for both methods before the industry standardized on sound-on-film."

Now product is being made available with multiple-track sound on a separate film, with magnetic recording. At least three speaker systems, located behind the screen, are necessary for "wide-screen" presentations. It would be advantageous, if practicable, to have these tracks on the same film with the picture, and eventually this may be done according to a standard scheme. But there are conflicts among engineers as to what that scheme should be, and they must be resolved in the light of experience that is being only now acquired.

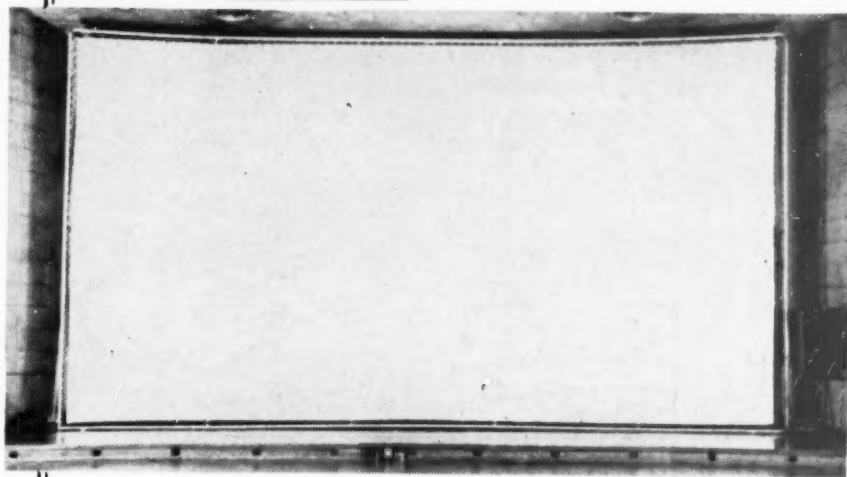
EXPERIENCE DATA NEEDED

"It is a good thing for the industry that many exhibitors are not waiting until all those problems are ironed out," Mr. Wilschke observed, "but are going ahead with stereophonic sound installations, putting in dummy magnetic heads for the recording being done on separate films, so that they can sell the public now on the improved performance provided by stereophonic sound."

One of the "unknowns" of magnetic reproduction is the kind of surfaces needed to resist to a practicable degree the abrasive action of the oxide stripes. Tests to determine the amount of wear on sprocket wheels, rollers and tension shoes are being conducted by manufacturers, as well as by the service companies and studios.

"About some phases of these new techniques we just haven't all the answers yet," Mr. Wilschke pointed out, "and I simply can't agree with those who think we should rush into some sort of standards right away. And I think it would have been a great mistake for the industry to wait until the right standards could be found. The thing to do is to put these techniques to work with what we've got, and let standardization evolve normally out of experience."

YOU'D NATURALLY EXPECT THE FINEST FROM RAYTONE



The RAYTONE-THOMPSON ALL PURPOSE WIDE SCREEN FRAME is the EASY-TO-INSTALL FRAME that outperforms any other on the market today!

QUICKLY INSTALLED. Easy assembly possible due to simple but ingenious design. Diagrams and color markings included with instructions. Lacing hooks instantly adjustable for alignment with grommets. Provides fine even tension all around.

ADJUSTABLE. Aluminum screens are highly reflective and usually require some tilting for better light distribution to balcony. Degree of tilt is dictated by reflectance factor of screen surface. Our frame is immediately adjusted after lacing and can be changed to meet any future requirements.

LIGHT BUT RIGID. Once assembled, it maintains perfect shape. Moves on casters or can be easily flown. 50' frame weighs less than 1,000 lbs. 35' frame weighs 750 lbs. Can be furnished with attachment to raise or lower frame off floor. Used by most Hollywood studios.

OPTICALLY TRUE. Radius of curvature set at factory. It never changes due to warp when tilted, therefore distortion cannot be introduced, nor can lens focus be adversely affected. The curve is true and the screen laces perfectly without stress or wrinkling.

RAYTONE SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK

AVAILABLE THROUGH YOUR LOCAL THEATRE SUPPLY DEALER

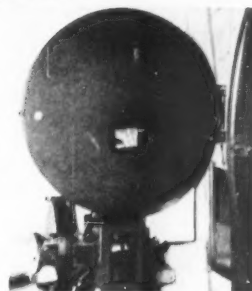
Buying CinemaScope or 3D? Insist on S-D 25 inch Magazines

ONLY **\$185.00** PER SET
OF 4

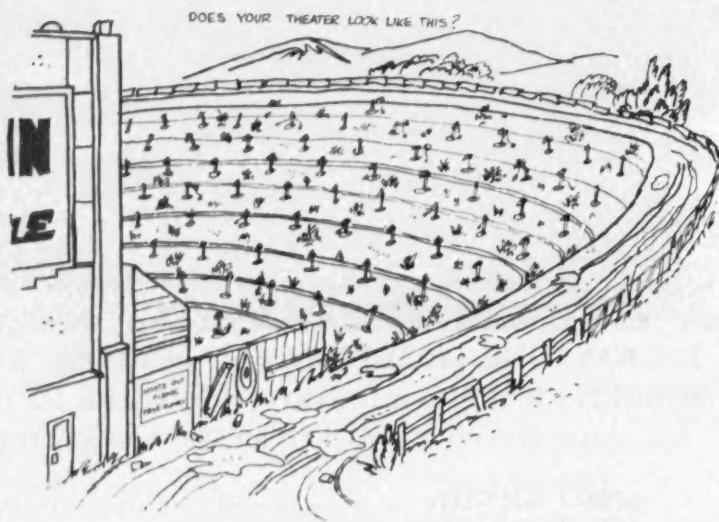
Sold by wide-awake dealers
everywhere!

STROBLE-DODGE EQUIP. CO.

P.O. BOX 11, CINCINNATI 30, OHIO



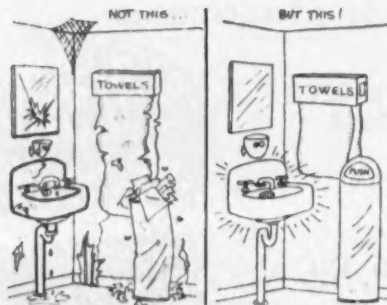
Pin-Ups for Drive-In Managers



TERRIBLE!



EXCELLENT!



THE ABC's of drive-in management have been spelled out for managers of the Smith Management Company of Boston, operators of 22 drive-ins in the Midwest, New England and New Jersey in a new manager's manual. The 40 pages of instruction and advice are made lively with cartoons, which have been reproduced for framing and presented to resident managers to be hung in their offices.

The text of the manual is not confined to telling the managers what they should do but points out bad conditions that are found at drive-ins and explains how they ought to be. Rule One is "Run the theatre as though it were your own." Patience and courtesy on the part of the manager and his staff are emphasized. Managers are told they are not expected to be projectionists yet "should have some knowledge of booth equipment." They are admonished to keep rest rooms "hospital-clean."

There is a section on painting in which managers are asked to select attractive colors in painting fences, speaker posts, etc., using pastel colors rather than the usual grays and whites. Playgrounds: Make youngsters obey playground rules, allowing only one child to use the slide at a time; not permitting standing or kneeling on swings or jumping off them while they are in motion; forbidding parents to swing with a child in their laps.

As to general maintenance, the manual points out that "too many theatres have resembled jungles with weeds climbing higher than speaker posts." Other chapters include "The Relation of the Theatre Manager to Concessions," written by Mel Wintman, head of concessions for Smith; "Suggestions on Landscaping," by Jack Hauer, manager of the Montgomery, Ohio, drive-in; "Thoughts on Directory Advertising," by Bill Powell, district manager; and "Opening and Closing Details," by Seymour Weiss, manager of the Saddle River, N. J., drive-in.

The manual is proving helpful to Smith managers in competing for cash prizes offered by the circuit in a series of six contests now being conducted on phases of operation.

Confusion Says-

Natural Vision?
Columbia 3-D?
Vitascope?
Tru-Stereo?

RKO Radio 3-D?
Stereo-Cine?
CinemaScope?
20TH-Fox 3-D?

Zeiss-Ikon 3-D?
Todd-AO Wide Screen?
Metrovision?
Paravision?

Polaroid 3-D?
Regiscope Wide-Screen 3-D?
U-I 3-D?
Warner 3-D?
Cinerama?

Whether the process is of the wide-screen type which demands the ultimate in screen illumination, or of the polaroid 3-D spectacle-type which requires two to three times the normal light together with an extended arc-burning time of an hour, you need Strong-Made Projection Arc Lamps the only lamps designed to meet ALL the requirements of 3-D projection.



Going Polaroid 3-D?

THEN YOU CAN'T ARGUE WITH THE CLOCK!
Strong-Made Lamps are the only reflector arc lamps which accommodate a full 20-inch positive carbon which burns continuously for the full hour as required by the new 5000-foot reels, and projects 20% more illumination than lamps that will feed only 14 inches of carbon without retrimming. Lamps which feed only 14-inch carbons can operate at the same amperage no longer than 48 minutes without retrimming. Strong-Made 3-D lamps project the increased volume of light made necessary by the 50% light loss at the screen resulting from the use of polaroid filters, and the further loss to the viewer caused by the use of polaroid spectacles.

The Strong lamp automatically maintains a screen light that in intensity and color value is constant and identical to that of the associated lamp which is burning simultaneously, as required by the fact that each eye sees only one of the two projected images.

Once the arc has been struck, the position of the positive arc crater at the exact focal point of the reflector and the correct gap length are automatically maintained, without manual adjustment of the controls by means of the exclusive Lightronic Crater-positioning system. The positive and negative carbons are advanced by separate motors, the speeds of which are governed by the Bi-metal Lightronic Tube. A stream of air directed just above the arc stabilizes its burning.

Going Wide Screen?

THEN YOU CAN'T ARGUE WITH THE LIGHT METER!

Actual tests by impartial exhibitors prove that when burning the same trim of any combination of carbons at the same amperage and under the same set of conditions, Strong-Made Lamps consistently deliver a higher level of screen illumination than any other make lamps. This increased illumination is gained by plus factors, such as the reduction of light loss caused by carbon holders, etc., which are built into Strong lamps.

Foot candle meters have repeatedly proved that Strong Lamps are the most powerful lamps; that they project the tremendously increased volume of light required by the larger-size screens.



Because Strong 3-D lamps feature unit construction whereby the various components are instantly removable, they permit ready adaptation of any new developments in carbons or burning techniques. For this reason they cannot become obsolete.

Such excellence in design accounts in part for Strong being the world's largest manufacturer of projection arc lamps.

For further details on the subject of arc lighting as it applies to the projection of three-dimensional pictures by any system, address Department 3-D.

The Strong Electric Corporation

1 CITY PARK AVENUE

Please send free literature on Strong Arc lamps and rectifiers for 3-D projection.

TOLEDO 2, OHIO

Name _____

Theatre _____

Street _____

City & State _____

Name of Supplier _____

method in Management



staff supervision
institutional advertising
exploitation equipment
housekeeping & maintenance
and related activities

Advertising Budget and Procedure

A SURVEY earlier this year (MOTION PICTURE HERALD *Institute of Industry Opinion*) showed a very high percentage of all groups covered expressing some dissatisfaction with advertising currently used.



SIXTH ARTICLE OF SERIES:

Motion Picture Theatre Management

By CURTIS MEES

There was complaint of "sameness" in approach, which does not present each picture in a "new" light. Except for the title change, one ad might easily be mistaken for a subsequent or previous ad. Perhaps you younger people who are just coming into your own in this fabulous industry may provide some of the answers to this and other difficult problems bothering the advertising heads of the business!

Criticism comes easily to most of us, whereas a constructive solution to a problem is far more difficult and therefore is slower to materialize. Creative thinking is required, but certain basic principles of past and present practices must be borne in mind so that nothing essential is left out in any new methods developed.

It is our aim to provide guide posts by outlining many of the current practises and showing their relationship in the over-all advertising program as it relates to the individual theatre. (National film advertising is suffering similar maladies, but we shall leave their solution to the "top brass" in New York and Hollywood.)

The first thing to be done in setting up a theatre's campaign on a particular picture is to reach a decision as to how much

money should be spent to get the greatest possible net return. A rule of thumb has been that roughly 10% of the gross should be allocated to advertising in all forms. In order to establish the 10% of an *anticipated* gross, the manager must be able to judge each individual picture and come fairly close in his estimates of the potential revenue. Once a tentative figure has been arrived at, he is in a position to decide just *how* this money should be spent for the best results.

STUDY PRODUCT ANGLES

"*Know your product*" is a rule with all advertisers, and in the motion picture business we are faced with as many different products as there are changes in our booking schedules! The automobile dealer has only one major product change a year; the clothing store owner may have as many as four seasonal changes; but the theatre manager who changes pictures twice weekly will have 104 product changes every year!

Advance reviews in the trade press will provide the opening clue, followed up by national ads in the trade press, fiction magazines and "movie magazines" (largely

fiction also, but of a different nature). By the time a picture is booked, usually its general character is known to the management—and, we hope, to the public as well.

The Distributors furnish Press Books, prepared by their staff ad-men in Hollywood and New York, to assist the busy theatre manager in laying out a complete campaign on their picture. These contain a resume of the picture, a number of stories to be "planted" with the local papers, art work and a selection of newspaper ads in different sizes and formats, together with a number of appropriate exploitation ideas to *suggest* the promotional possibilities of the picture.

The Press Book is intended to be a *tool* for the manager to work *with*, not a crutch upon which he should depend completely. He must be able to visualize other possibilities and, drawing from his storehouse of memories and an active file of clippings of related material, adapt other ideas to his campaign.

So a preparatory step in mapping out a campaign on a given picture is to get all the available facts from the Press Book and analyze them for possible adaptation to local usage. Knowing his patrons, and now

having a fairly good idea of the drawing power of the picture, the manager should at this point be able to make a fairly close estimate of the gross he can expect, and figure therefrom the amount he feels free to spend on advertising. It then follows that this fund must be allocated to the various advertising media to be utilized in the campaign.

A mimeographed, or printed, form is very convenient in setting up the financial terms of a campaign as it precludes forgetting any important source of local advertising, makes for an orderly assembly of facts and figures, and is welcomed by the Distributors as the basis for financial arrangements on co-operative advertising. (A suggested outline of such a form accompanies this discussion on page 18.)

Each advertising medium has its own advantages and disadvantages as compared with other channels of communication of ideas. For example, the printed newspaper page may be referred to again and again for theatre information, whereas the radio or TV message once flashed is over and cannot be referred to (unless repeated, something the listener-viewer cannot anticipate).

The other side of the picture is that a newspaper ad must compete with a great many other newspaper ads in getting the attention of the reader, whereas the radio-TV audience receives one and only one ad message at a time and will, generally speaking, pay attention to it rather than cut it off the receiver until the program is resumed.

It is up to the manager to determine which channels of advertising will provide the best means of putting his message across on *this particular picture*. This will not necessarily be the same for each picture, and an open mind on the subject is vitally important to the success of the theatre's operation. We are all inclined to have favorites in the advertising field, as in others (largely as a matter of personalities), but this should not blind us to advantages of other sources.

NEWSPAPER ADVERTISING

Far too many managers are prone to pick up a Press Book, cut out an ad of the approximate size desired, paste on a signature and date and shoot it to the newspaper as *his* ad! These Press Book ads are created by experts, in their field, but let's face it—they are not always adapted to every locality or every theatre! Using them "as is" results in the sameness which has been complained about and which we desire to escape. If you would care to see a striking example of how noticeable this is, run through a bunch of tear sheets taken from different cities. With little or no theatre advertising experience, you will be able to

(Continued on page 18)

For Over 25 Years...

NATIONAL THEATRE SUPPLY has set an enviable record of achievement and service to the motion picture exhibitor.

It was not always easy! New techniques were developed — new equipment was designed—new processes were advanced yet, with each, National Theatre Supply was there to help, advise and service. For National Theatre Supply, through its 29 Branches, was always abreast of each new development, and as quickly as information and supplies were available, National was first with the most — first to satisfy every need of the exhibitor.

Now — the big news is STEREOPHONIC SOUND. As in the past, you can depend on National — because National has been close on the heels of its progress — and even now has several successful installations, with many more on the way.

For Stereophonic Sound — and everything for your theatre — get it from National and you're *sure* it's right!

NATIONAL
THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

AT *Your* DRIVE-IN

WHITNEY BLAKE
Presents
TELESEAL®

in
"NO CONDUIT
REQUIRED"
DIRECT BURIAL
UNDERGROUND WIRE

AND FEATURING
• ECONOMICAL • DEPENDABLE
• EFFECTIVE
*Underground
Sound Transmission*
WHITNEY BLAKE CO.
NEW HAVEN 14, CONN.

2nd BIG FEATURE

"SAVE SPEAKERS,
SAVE MONEY!"

with
Koiled Kords

featuring
• SAVINGS
• SAFETY
• SERVICE
• NEAT 16 in. coil when not in use.
• EXTENDS to 8 ft.

NEXT Time You Order In-Car
Speakers or In-Car Heaters, Insist
on Koiled Kords for the Best Serv-
ice. Koiled Kords also Are Available
through Your Theatre
Supply Dealer.

Koiled Kords
INCORPORATED
Box K, Hamden, Conn.



For Certain Films the Public Goes . . . but

Why It Does Nobody Knows

says

Charlie Jones

. . . owner-manager of the Dawn theatre in Elma, Ia.



ELMA, IA.
BEING NATURALLY of an
ornery disposition, I always find it one of
my most difficult jobs to answer a patron
civily when, after paying the admission
price and walking through the lobby into
the foyer, he looks up and asks, "What's
playing tonight?"

As far as I know there was never any
bovine blood strains in my ancestry, but my
first reaction to that question always
causes me to screw down all the safety
valves and tighten the draw strings to keep
from looking like one of those cartoon
characters where the blood rises to the tips
of the hair and the steam gushes forth
from the ears.

This is wrong. The dear patron is *al-
ways* right and should be treated with the
deepest respect, courtesy and understand-
ing. If he is simply out for an evening's
entertainment and wanders into a theatre
seeking diversion and is willing to gamble
on being entertained, then who are we to
care? So long as he pays—that is our
greatest concern in him.

But is it? When a patron walks into
your place unaware of the picture you are
playing, he is not exactly the perfect ex-
ample of the careful shopper. He is not a
frequent type, but he does exemplify the
type that makes a showman wonder just
how much money he pours down the drain
every week trying to inform the public, in
more or less flamboyant fashion, of the
product he has on hand for their pleasure.
By asking that one lousy question, "What's
playing tonight?" he tells us that he pays
no heed to our newspaper ads, our monthly
calendar program, our trailers, our front
paper; nor does he listen to the "word of
mouth" (and there is the quaintest expres-
sion in the vernacular of showbusiness)
campaign of the picture.

Then, why do they come to shows? This
is a question that has puzzled showmen ever
since there has been moving pictures. We
purposely have tried doing absolutely

nothing on some pictures that were already
cinches at the box office. No newspaper ad,
no heralds, no talking it up—nothing other
than the regular trailer, paper on the front
and the calendar, and we have ended up
with some of the best grosses on our books.

We have also tried the biggest campaigns
our budget will allow on pictures that we
were skeptical of and have gone all-out on
advertising, only to end up holding the
well known sack. When we succeed with
a picture that really rocks 'em, we think
we're smarter than hell and are really
breaking new trails in showmanship. But
when we go overboard on something that
lets us down we soberly wonder just how
much attention the people pay to our little
stunts and gimmicks.

We certainly are not advocating laying
down on the job and stopping all advertis-
ing and exploitation, but we can just as
certainly see why older exhibitors with
more experience have tired of beating the
drums on everything that comes up. The
value of advertising is always a top bracket
problem for the small town showman.

A big picture comes along and we do
nothing on it—no special advertising, no
exploitation, no talking it up, no passes,
and we end up with a very satisfactory
gross. How do we know what we might
have grossed had we gone all out on a
campaign? It's too late to try. The picture
is past. So the next time we do go all-out
and end up with another satisfactory gross.
But how do we know that we would not
have done as well had we not turned a
finger to help the picture?

Maybe we wouldn't have, and its those
few extra bucks that we pick up on every
campaign which clicks over a year's time
that keeps a healthy balance on the books.
It's those extra stunts that call special
attention to the theatre which keeps people
conscious of your business and its purpose.
Enough of the things that keep them talk-
ing gradually builds up a subconscious atti-
tude in the public that something new,

novel and different is part of the stock in trade of your theatre.

But, why *do* they come to shows? Let's take a look at that subconscious thing a minute. I just finished playing "Ma and Pa Kettle on Vacation" to another one of those unheard-of omigod-where-do-they-come-from grosses that every small town exhibitor who has ever played them knows about (there's no question about who are box-office champs of the sticks!). We know, and the public in these small towns are beginning to know, that "Ma and Pa" are not *that* funny.

We know that lots of pictures are funnier, that most pictures are better made. I took a slug of benzedrine, stood on my head in a corner, went into my best Yogi trance and came up with the conclusion that in "Ma and Pa" the small town and rural people can see in those two lovable characters something that *they* would like to have. They want to be able to capture that easy way of accepting a crisis, responsibility, shortage of funds and all the little human trials that confront us all. They don't want to be like Ma and Pa, necessarily, but in those characters they see people solving the same problems we all have and doing it in their stride without letting the problems get out of proportion.

They don't learn much from the Kettles. No great social, economic or moral issues are presented or settled, but the "aspect ratio" of every day's crises are not allowed to get the best of Ma and Pa's determination to take things as they come, to live and enjoy life. When that's put on the screen, even in its seemingly exaggerated, corny way, that's entertainment! That's what we're selling, critics and columnists and crusaders to the contrary.

Why do they come to shows? Is it because they want to identify themselves secretly with a character they envy? A character they secretly desire? To live somewhere else for two hours? To see things, do things, conquer, destroy, court, share or thrill to the adventure? It's a combination of all of them.

In a small town there just isn't too much else to do. Supplying a physis, emotional need, movies can become a habit. Maybe you sometimes reach beneath the crust of indifference by some method of advertising or exploitation that stirs the imagination of someone who never goes to shows, and you bring him out that night. That's part of your job of being a showman—arousing the imagination of the occasional patron through some appeal that will bring him out of the house and into the theatre.

Charlie

BETTER THEATRES SECTION

We do not believe in magic... BUT WE DO BELIEVE IN FACTS!



THE RAYTONE all-purpose, Wide Stereo Screen was designed for and can be used with any method of projection available today.

It's simple arithmetic! The brightness gain and light distribution curve of an aluminized surface is an equation—just like the curve of a sound reproduction system. It can be changed by many factors.

We found the answers through research and by being monkey wrench mechanics, by trying new formulas again and again and again. We make no extravagant claims that can't be backed up by *facts* and figures.

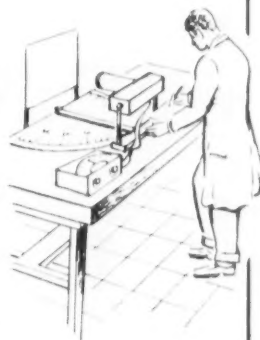
Projected light is spread pretty thin these days by really wide panoramic pictures. By increasing the brightness gain of our screens we compensate for this light loss.

No one—but no one—has a screen surface with higher gain than ours! And hear this—the Raytone depolarization rate is only .02%. Compare!

OUR STAMPS of APPROVAL WERE OBTAINED FROM PROJECTION ENGINEERS AND LABORATORY TECHNICIANS.

So here is the happy combination of 6 important factors in one reliable screen:

- (1) High brightness — (2) Excellent distribution — (3) True color reproduction — (4) Perfect polarization — (5) No hot-spot — (6) Guaranteed flameproof.



ALL PURPOSE SCREENS • SUPERLITE LENSES
STEREO AND WHITE DRIVE-IN SCREEN PAINTS

RAYTONE SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK



READ THE ADS—*they're news!*



The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
319 East Town Street Columbus 15, Ohio

"The Buildings We Build Build Our Business"

ADVERTISING BUDGET AND PROCEDURE

CONTINUED FROM PAGE 15

spot, without a moment's hesitation, those ads lifted from a Press Book without change!

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The amusement rate has been a bone of contention between theatre managers and their newspapers for many years, and there is a movement for the abolition of the higher rate. They have a very hard time justifying these excessive costs, and while it is a long way from becoming an accomplished fact, there are indications that in time this amusement rate will be done away with entirely. The theatre will probably have to forego a large proportion of the so-called free "readers," but the end result should be worth the difference.

(Continued on page 21)

ADVERTISING CAMPAIGN

Title — DAVID & GOLIATH Dist. Independent

Theatre — PALACE, Midland City W.B. June 4, 1953

Day	Const.	Jour.	Const. Daily - 54	IN. @ 1.65 = 89.10
Sun.	XXX	4"	Const. Sun. —	IN. @ =
Mon.	2"	2"	Jour. Daily - 72	IN. @ 2.15 = 154.80
Tues.	2"	30"	Jour. Sun. 16	IN. @ 5.00 = 80.00
Wed.	30"	20"	Total Newspaper	= 323.90
Thur.	8"	8"	Radio	
Fri.	4"	4"	15 Spots	@ 5.00 = 75.00
Sat.	2"	2"	TV	
Sun.	XXX	12"	6 Spots	@ 15.00 = 90.00
Mon.	4"	4"	Heralds	75.00
Tues.	2"	2"	Street Bally	20.00
Wed.	XXX	XXX	Total Campaign	= 583.90
Total	54"	88"	Less H.B. (House Budget)	= 80.00
				503.90
			50/50 Split Theatre Share	= 251.95
			Distributor Shr.	= 251.95

Example of an advertising schedule and budget form as filled out.

THE THEATRE SUPPLY MART

**Index to products Advertised
& described in this issue, with**

- Dealer directory
- Convenient inquiry postcard

Firms are numbered for easy identification in using postcard. Dealer indications refer to listing on following page.

ADVERTISERS

NOTE: See small type under advertiser's name for proper reference number where more than one kind of product is advertised.

Reference Number	Adv. Page
1—Adler Silhouette Letter Co. Changeable letter signs: Front lighted panels for drive-ins (1A), back-lighted panels (1B), and changeable letters (1C). All dealers.	36
2—American Seating Co. Auditorium seating. NTS and direct.	36
3—Ashcraft Mfg. Co., C. S. Rectifiers. Unaffiliated dealers.	33
4—Ballantyne Co., The 3-D "package". Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 42, 57, 67, 72, 74, 77, 88, 90, 101, 106, 109, 112, 119, 123, 129.	29, 32, 34, 35
5—Carbons, Inc. Projection carbons. Franchise dealers.	31
6—Cinematic Corp. 3-D equipment (6A) motor-generators (6B). Direct.	32
7—Coca-Cola Co., The Soft drinks (7A), beverage dispensers (7B). Branches in principal cities.	2nd Cover
8—Connolly, Inc., J. J. Frankfurter grills. Direct.	24
9—F & Y Building Service, The Architectural design and building service.	17
10—Griggs Equipment Co. Auditorium chairs. Direct.	29
11—Heyer-Shultz, Inc. Metal projection arc reflectors. Dealers market * and NTS.	30
12—Heywood-Wakefield Co. Auditorium chairs. Dealers 8, 10, 23, 31, 54, 98, 101, 125 and branches.	6
13—International Projector Corp. Stereophonic sound equipment (13A), 25-inch magazines (13B). NTS.	4th Cover
14—Koled-Kords, Inc. Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	16
15—LaVezzi Machine Works Projector parts. All dealers.	33
16—Manko Fabrics Co., Inc. Leatherette covers for auditorium chairs. Direct.	36
17—Manley, Inc. Frankfurter machine and bun warmer (17A), beverage dispensers (17B). Offices in principal cities.	24
18—National Carbon Co., Inc. Projection carbons. All dealers.	4
19—National Super Service Co., Inc. Vacuum cleaners. All dealers.	29
20—National Theatre Supply Distributors.	15
21—Nestle Co., Inc. Chocolate candy. Direct.	27
22—Payne Products Co. Carbon savers. Dealers 11, 12, 22, 37, 41, 55, 56, 66, 70, 103, 110, 112, 113, 119, 126 and NTS, Albany, N. Y., Memphis and Denver.	34

Reference Number	Adv. Page
23—Poblocki & Sons Marquees (23A), name signs (23B), box offices (23C), theatre fronts (23D), poster-cases (23E), portable snack bar (34F), drive-in screens (23G). NTS and direct.	35
24—Projection Optics Co., Inc. Projection lenses. Distributor: Raytone Screen Corp.	21
25—Radio Corp. of America International auditorium chairs. Dealers marked *.	5
26—Raytone Screen Corp. Wide projection screens (26A), wide projection screen frames (26B). Direct.	11, 17
27—RCA Service Co., Inc. Projection and sound equipment maintenance service.	21
28—S. O. S. Cinema Supply Corp. Distributors.	35
29—Stroble-Dodge Equipment Corp. Magazines for 3-D. Direct.	11
30—Strong Electric Corp., The Projection arc lamps (30A), rectifiers (30B). Dealers 1, 2, 3, 4, 7, 8, 9, 10, 12, 13, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 31, 34, 35, 36, 38, 39, 40, 41, 42, 43, 45, 46, 48, 49, 52, 53, 54, 55, 56, 57, 58, 60, 61, 62, 64, 65, 67, 69, 72, 73, 74, 75, 76, 77, 78, 80, 81, 88, 89, 90, 91, 94, 95, 96, 98, 100, 101, 102, 103, 104, 105, 107, 109, 110, 111, 112, 113, 114, 115, 118, 119, 121, 126, 127, 128, 129.	13
31—Theatre Seat Service Co. Theatre chair rehabilitation service. Direct.	29
32—Vocalite Screen Corp. Projection screens. Direct.	36
33—Wagner Sign Service, Inc. Changeable letter signs: Front lighted panels for drive-ins (33A); back-lighted panels (33B); and changeable letters (33C). Dealers 1, 8, 10, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 27, 28, 29, 31, 33, 34, 35, 39, 40, 41, 42, 43, 49, 51, 52, 54, 55, 57, 58, 60, 62, 64, 65, 66, 67, 69, 70, 71, 72, 74, 76, 77, 81, 83, 85, 86, 88, 89, 95, 97, 98, 101, 103, 104, 105, 110, 111, 114, 115, 116, 117, 119, 121, 125, 126, 127 and NTS Detroit.	3
34—Westrex Corp. Foreign distributors.	30
35—Whitney-Blake Co., The Non-conduit speaker system cable for drive-in theatres. Distributors: Graybar Electric Corp.	16
36—Williams Screen Co. Projection screens. Direct.	35
37—Wrigley, Jr., Co., Wm. Chewing gum. Direct.	22

EDITORIALLY . . .

HOT FOOD TIMING UNIT, page 26

New portable timing unit to control the warming period of hot foods marketed by Helmco, Inc. Postcard reference number E38.

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PROJECTION ARC LAMP, page 28

Adaptation of the Strong Electric Corporation's "Mighty 90" projection arc lamp to permit use of two new carbon trims. Postcard reference number 30A.

NEW SCREEN PAINT, page 28

New screen paint developed by Eprad Corporation for 2-D, wide-screen or 3-D at both indoor and outdoor theatres. Postcard reference number E40.

ALL-PURPOSE SCREEN, page 28

New model of Poblocki & Son's all-purpose drive-in screen, "Permalum," made of metal and prefabricated for individual installation. Postcard reference number 23G.

REFLECTOR LAMP, page 29

Reflector lamp for operation at a maximum of 128 amperes added to RCA line of projection lighting equipment under trade-name "Wide-Arc." Postcard reference number E41.

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Portable, pulse-jet unit which atomizes a liquid insecticide into a dense, clinging fog. Developed for use at drive-in theatres by Devenco, Inc. Postcard reference number E42.

NEW BOBTAILS, page 26

Two new models of soda fountain units with ice cream capacity of 30 and 40 gallons, announced by Everfrost Sales, Inc. Postcard reference number E43.



For further information concerning products referred to on this page, write corresponding numbers and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

TO BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the August 1953 issue—

.....

.....

.....

.....

.....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

ADVERTISING BUDGET AND PROCEDURE

CONTINUED FROM PAGE 15

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Fri.	4"	4"	TV 6 Spots	@ 15.00 = 90.00
Sat.	2"	2"	Heralds	75.00
Sun.	XXX	12"	Street Bally	20.00
Mon.	4"	4"	Total Campaign	= 583.90
Tues.	2"	2"	Less H.B. (House Budget)	= 80.00
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3—Ashcraft Mfg. Co., C. S.	33
Rectifiers. Unaffiliated dealers.	
4—Ballantyne Co., The	29, 32, 34, 35
3-D "package". Dealers 1, 3, 8, 10, 18, 19, 20, 34, 36, 42, 57, 67, 72, 74, 77, 88, 90, 101, 106, 109, 112, 119, 125, 129.	
5—Carbons, Inc.	31
Projection carbons. Franchise dealers.	
6—Cinematic Corp.	32
3-D equipment (6A) motor-generators (6B). Direct.	
7—Coca-Cola Co., The	2nd Cover
Soft drinks (7A), beverage dispensers (7B). Branches in principal cities.	
8—Connolly, Inc., J. J.	24
Frankfurter grills. Direct.	
9—F & Y Building Service, The	17
Architectural design and building service.	
10—Griggs Equipment Co.	29
Auditorium chairs. Direct.	
11—Heyer-Shultz, Inc.	30
Metal projection arc reflectors. Dealers market * and NTS.	
12—Heywood-Wakefield Co.	6
Auditorium chairs. Dealers 8, 10, 23, 31, 54, 98, 101, 125 and branches.	
13—International Projector Corp.	4th Cover
Stereophonic sound equipment (13A), 25-inch magazines (13B). NTS.	
14—Koiled-Kords, Inc.	16
Self-coiling cords for in-car speakers. All dealers and Graybar Electric Corp.	
15—LaVezzi Machine Works	33
Projector parts. All dealers.	
16—Manko Fabrics Co., Inc.	36
Leatherette covers for auditorium chairs. Direct.	
17—Manley, Inc.	24
Frankfurter machine and bun warmer (17A), beverage dispensers (17B). Offices in principal cities.	
18—National Carbon Co., Inc.	4
Projection carbons. All dealers.	
19—National Super Service Co., Inc.	29
Vacuum cleaners. All dealers.	
20—National Theatre Supply	15
Distributors.	
21—Nestle Co., Inc.	27
Chocolate candy. Direct.	
22—Payne Products Co.	34
Carbon savers. Dealers 11, 17, 22, 37, 41, 55, 56, 66, 79, 105, 110, 112, 113, 119, 126 and NTS, Albany, N. Y., Memphis and Denver.	

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Projection lenses. Distributor: Raytone Screen Corp.	
25—Radio Corp. of America	5
International auditorium chairs. Dealers marked *.	
26—Raytone Screen Corp.	11, 17
Wide projection screens (26A), wide projection screen frames (26B). Direct.	
27—RCA Service Co., Inc.	21
Projection and sound equipment maintenance service.	
28—S. O. S. Cinema Supply Corp.	35
Distributors.	
29—Strable-Dodge Equipment Corp.	11
Magazines for 3-D. Direct.	
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Foreign distributors.	
35—Whitney-Blake Co., The	16
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Projection screens. Direct.	
37—Wrigley, Jr., Co., Wm.	22
Chewing gum. Direct.	



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NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page

ALABAMA

1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARIZONA

2—Girard Theatre Supply, 532 W. Van Buren St., Phoenix.

ARKANSAS

3—Arkansas Theatre Supply, 1008 Main St., Little Rock.
4—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA

Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

Los Angeles:

6—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
7—Pembrey Theatre Supply, 1909 S. Vermont Ave.
8—B. F. Shearer, 1964 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
9—Pembrey Theatre Supplies, 187 Golden Gate Ave.
10—B. F. Shearer, 243 Golden Gate Ave.
11—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO

Denver:

National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.*

CONNECTICUT

New Haven:

National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

14—Brent & Sons, 925 New Jersey Ave., N. W.*
15—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

16—Joe Hornstein, 273 W. Flagler St., Miami.
17—Southwestern Equipment, 206 E. Bay St., Jacksonville.*
18—United Theatre Supply, 119 Franklin St., Tampa.
19—United Theatre Supply, 329 W. Flagler St., Miami.*

GEORGIA

Albany:

20—Dixie Theatre Service & Supply, 1010 N. Glappay Dr.

Atlanta:

21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 167 Walton St., N. W.
22—Southwestern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kia Theatre Supply, 501 North Ave., N. E.

ILLINOIS

Chicago:

24—Abbott Theatre Supply, 1311 S. Wabash Ave.*
25—G. E. Anders Co., 317 S. Sangamon St.
26—Gardner Theatre Service, 1235 S. Wabash Ave.
27—Movie Supply, 1318 S. Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA

Evansville:

28—Evansville Theatre Supply, 2900 E. Chandler Ave.

Indianapolis:

29—Ger-Bar, Inc., 442 N. Illinois St.
30—Mid-West Theatre Supply Company, 448 N. Illinois St.*
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

31—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

Wichita:

32—Southwest Theatre Equipment, P. O. Box 2138.

KENTUCKY

Louisville:

33—Falls City Theatre Equipment, 427 S. Third St.
34—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

35—Hodges Theatre Supply, 1309 Cleveland Ave.
36—Johnson Theatre Service, 223 S. Liberty St.
National Theatre Supply, 220 S. Liberty St.
37—Southwestern Theatre Equipment, 214 S. Liberty St.*

Shreveport:

38—Alon Boyd Theatre Equipment, P. O. Box 362.

MARYLAND

Baltimore:

39—J. F. Dymally Co., 12 East 25th St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS

Boston:

40—Capitol Theatre Supply, 28 Piedmont St.*
41—Joe Cifra, 44 Winchester St.
42—Independent Theatre Supply, 28 Winchester St.
43—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
44—Standard Theatre Supply, 78 Broadway.
45—Theatre Service & Supply, 38 Piedmont St.

MICHIGAN

Detroit:

46—Amusement Supply, 208 W. Montclair St.
47—Ernie Forbes Theatre Supply, 214 W. Montclair St.
48—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.

Grand Rapids:

49—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

50—Elliott Theatre Equipment, 1110 Nicollet Ave.
51—Froesch Theatre Supply, 1111 Currie Ave.*
52—Minneapolis Theatre Supply, 75 Glenwood Ave.
National Theatre Supply, 56 Glenwood Ave.
53—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

54—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W. 18th St.
55—Shreve Theatre Supply, 217 W. 18th St.
56—Stubbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

57—McCarthy Theatre Supply, 3330 Olive St.
National Theatre Supply, 3212 Olive St.
58—St. Louis Theatre Supply Co., 3310 Olive St.*

MONTANA

59—Montana Theatre Supply, Missoula.

NEBRASKA

Omaha:

60—Ballantyne Co., 1712 Jackson St.
National Theatre Supply, 1610 Davenport St.
61—Quality Theatre Supply, 1515 Davenport St.
62—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO

63—Eastern New Mexico Theatre Supply, Box 1009, Clovis.

NEW YORK

Albany:

64—Albany Theatre Supply, 443 N. Pearl.
National Theatre Supply, 962 Broadway.

Auburn:

65—Auburn Theatre Equipment, 5 Court St.

Buffalo:

66—Eastern Theatre Supply, 496 Pearl St.*
National Theatre Supply, 496 Pearl St.
67—Perkins Theatre Supply, 505 Pearl St.
68—United Projector & Film, 228 Franklin St.

New York City:

69—Amusement Supply, 341 W. 44th St.
70—Capitol Motion Picture Supply, 630 Ninth Ave.*
71—Crown Motion Picture Supplies, 354 W. 44th St.
72—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
73—S.O.S. Cinema Supply, 602 W. 52nd St.
74—Star Cinema Supply, 441 W. 50th St.

Syracuse:

75—Central N. Y. Theatre Supply, 210 N. Salica St.

NORTH CAROLINA

Charlotte:

76—Bryant Theatre Supply, 227 S. Church St.
77—Charlotte Theatre Supply, 116 S. Poplar.
78—Dixie Theatre Supply, 213 W. 3rd St.
National Theatre Supply, 304 S. Church St.
79—Southwestern Theatre Equipment, 209 S. Poplar St.*
80—Standard Theatre Supply, 219 S. Church St.
81—Theatre Equipment Co., 220 S. Poplar St.
82—Wil-Kia Theatre Supply, 229 S. Church St.

Greensboro:

83—Standard Theatre Supply, 215 E. Washington St.
84—Theatre Suppliers, 304 S. Davis St.

OHIO

Akron:

85—Akron Theatre Supply, 120 E. Market St.

Cincinnati:

86—Mid-West Theatre Supply, 1638 Central Parkway.*
National Theatre Supply, 1657 Central Parkway.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
88—Ohio Theatre Equipment, 2108 Payne Ave.
89—Oliver Theatre Supply, E. 23rd and Payne Ave.*

Columbus:

90—American Theatre Equipment, 165 N. High St.
91—Mid-West Theatre Supply, 962 W. Third Ave.

Dayton:

92—Dayton Theatre Supply, 111 Volkenand St.
93—Sheldon Theatre Supply, 627 Salem Ave.

Toledo:

94—American Theatre Supply, 439 Dorr St.
95—Theatre Equipment Co., 1206 Cherry St.

OKLAHOMA

Oklahoma City:

96—Century Theatre Supply Co., 20 N. Lee St.
97—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
98—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON

Portland:

99—Modern Theatre Supply, 1935 N. W. Kearney St.*
100—Portland Motion Picture Supply, 918 N. W. 19th St.
101—B. F. Shearer, 1047 N. W. Kearney St.
102—Inter-State Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

103—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply Co., 1225 Vine St.

Pittsburgh:

104—Alexander Theatre Supply, 84 Van Buren St.*
105—Atlas Theatre Supply, 402 Millenberger St.
National Theatre Supply, 1721 Blvd. of Allies.
106—Superior Motion Picture Supply, 84 Van Buren St.

Wilkes Barre:

107—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

108—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

109—American Theatre Supply, 316 S. Main St., Sioux City.

TENNESSEE

Memphis:

110—Monarch Theatre Supply, 492 S. Second St.*
National Theatre Supply, 412 S. Second St.
111—Tri-State Theatre Supply, 318 S. Second St.

TEXAS

Dallas:

112—Hardin Theatre Supply, 714 South Hampton Rd.
113—Herber Bros., 408 S. Harwood St.
114—Modern Theatre Equipment, 1910 Jackson St.
National Theatre Supply, 300 S. Harwood St.
115—Southwestern Theatre Equipment, 2010 Jackson St.*
116—Sterling Sales & Service, 2019 Jackson St.

Houston:

116—Southwestern Theatre Equipment, 1622 Austin St.*

San Antonio:

117—Alamo Theatre Supply, 1303 Alamo St.

UTAH

Salt Lake City:

118—Intermountain Theatre Supply, 264 E. First South St.
119—Service Theatre Supply, 256 E. First South St.
120—Western Sound & Equipment, 264 E. First South St.*

VIRGINIA

121—Norfolk Theatre Supply, 2700 Colley Ave., Norfolk.

WASHINGTON

Seattle:

122—American Theatre Supply, 2300 First Ave., at Bell St.
123—Inter-State Theatre Equipment Co., 2224 Second Ave.
124—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second St.
125—B. F. Shearer, 2318 Second Ave.

WEST VIRGINIA

126—Charleston Theatre Supply, 508 Lee St., Charleston.

WISCONSIN

Milwaukee:

127—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
128—Ray Smith, 710 W. State St.
129—Theatre Equipment & Supply, 841 N. Seventh St.

BUSINESS REPLY CARD

No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

FIRST CLASS
(Sec. 34.9, P.L. & R.)
PERMIT NO. 8894
NEW YORK, N. Y.

(Continued from page 18)

In practice it is hard to defend the inclusion of any material in the reading columns which does not have definite *reader interest*. The sports pages have frequently been cited as examples which are *loaded* with almost unlimited FREE space for an event competitive to theatre entertainment. Both are operated for a profit. The newspapers' justification? *Reader interest!* The lineage of *paid* advertising from the sports promoters? Very little, if any!

If the theatre's story has reader interest—and it is our contention there are far more theatre patrons than sports fans, though they are less vociferous in their demands—then it might well be included as a (free) service to the readers. No amount of money in payment should justify the newspapers' running the story if it is no more than publicity.

GOOD PRESS RELATIONS

The theatre manager wants to maintain friendly relations with the local newspaper, for to a very large extent his personal relations will determine the character of stories the paper will give his pictures. This is not to infer that a reviewer will be swayed in his critical comments concerning a particular picture, but rather that in the over-all coverage of theatre events the manager may get more space and of a generally higher caliber if his relations with the press tend to be pleasant rather than unfriendly.

Most newspapers assign a staff writer to cover all amusement events, and it is with this reporter the manager will have most of his dealings at the paper. Making a real friend of this person will go a long way towards assuring the theatre adequate coverage of a reasonably sympathetic nature. What more could be expected?

On the business side of the newspaper, the advertising manager has a lot to say about theatre ads which can be helpful to the theatre manager. He usually assigns the handling of theatre ads to a particular member of his staff, which assures responsible assistance and guidance in getting the ads desired.

A number of season passes are usually allocated to the newspaper, the list being made out by the theatre manager and approved, or acknowledged, by the editor or publisher. Other members of the staff not covered by the season passes can be taken care of with occasional *trip* passes in recognition of their assistance.

WILFRED P. SMITH's "Getting Into the Drive-In Business" is omitted from this issue because of unavoidable circumstances. The next installment will appear in the September issue.

BETTER THEATRES SECTION

A *Super-Lite* LENS IS A SUPERLATIVE LENS



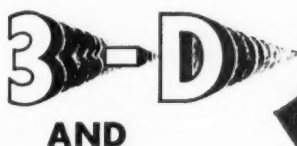
... for its
perfection of
image quality and
color correction ... for
sharpness and contrast ...
for maximum light transmission
(speeds up to f 1.9)

... for its hard, durable surface coating
OVER 30 YEARS OF SKILLED CRAFTSMANSHIP
INSURE PRECISION OPTICS OF DISTINCTION.

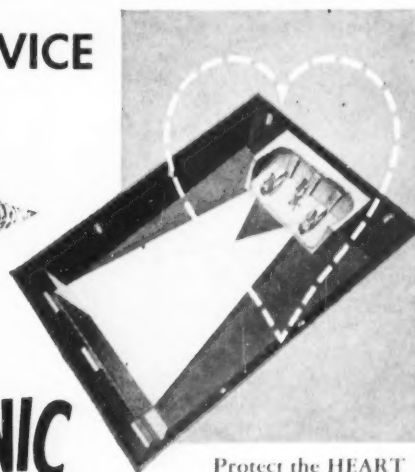
Projection Optics COMPANY, INC.
330 LYELL AVENUE • ROCHESTER, NEW YORK

Exclusive Distributors: RAYTONE SCREEN CORP. 105 CLERMONT AVE. BROOKLYN 5, NEW YORK

USE RCA SERVICE FOR



STEREOPHONIC SOUND



Protect the HEART
of your theatre and you
protect your box office.

...The same prompt, efficient,
courteous service that exhibitors
have been depending on for 25 years.



RCA Service Company, Inc.

A Radio Corporation of America Subsidiary
Camden, N. J.

Popular favorites bring 'em to the **BOXOFFICE**



...and to the **CONCESSION STAND, too!**



For extra profits... display popular
Wrigley's Spearmint, Doublemint, and "Juicy Fruit" Gum



AG 132

MOTION PICTURE HERALD, AUGUST 1, 1953

Refreshment

*A department
devoted to
refreshment service*



Unfreezing Ice Cream Profits Through Special Promotion

WHILE POPCORN and candy have continued over the years to cop most of the prizes in polls to determine the most popular merchandise at the theatre snack bar, another item has been quietly creeping up. That is ice cream, which is now sold at over 93% of drive-in theatres throughout the country, and at 50% of the indoor stands.

Ranked numerically in order of popularity, ice cream is now third at drive-ins, immediately following popcorn and beverages. At indoor theatres it is now fifth, being preceded by popcorn, candy, beverages and chewing gum. There are plenty of exceptions to the latter, however, with one indoor theatre owner in Boston recently reporting that ice cream is his "best-seller by far." Accordingly, he has given it *first place* at the stand and is continuing to expand the variety of frozen products he offers patrons.

Naturally it is during the hot summer months that ice cream sales hit their peak. But in the opinion of a good many operators, it need not be a "seasonal" commodity. According to one of them, "The supposed 'common sense' barriers against selling popcorn in the middle of summer or beverages or ice cream in colder weather have definitely proved to be 100% wrong." He goes on to explain that giving ice cream a "year-round" appeal among patrons is a matter of using special selling approaches.

Putting that extra effort in promoting

Drive-in or indoor theatre, winter or summer, ice cream can mean profits at the refreshment stand. Here are some devices operators have used to boost sales of this popular product.

sales of ice cream will pay off, as with all other refreshment items, no matter what the time of year. It has, for one instance, this summer at the Garden Auto-Torium drive-in at Ledgewood, N. J., where owner Wilfred P. Smith conceived the idea of moving his "cone counter" from its usual position behind the main refreshment station to a conspicuous spot by itself. He has placed it near the picnic benches and tables (see photographs) where speakers enable patrons to hear as well as see the film program while eating.

SCHEME DOUBLES SALES

The result of this scheme was an increase of 100% over last year's ice cream sales! And in addition the new arrangement has made for more rapid and efficient handling of the products, Mr. Smith has found. The freezer is simply rolled on casters back into the storage room overnight and in case of rain it is covered with canvas and the special "cone counter" closed down.

Further evidence that the method of dis-

persing ice cream products means a tremendous difference in the volume of sales is offered by the manager of an indoor theatre in California. Some time ago he introduced a self-service ice cream cabinet adjacent to the stand and within a short time he found that sales had almost doubled! Patrons seemed to like the idea of being able to reach for their own ice cream bars without having to wait for an attendant.

The only trouble with this type of service, as another manager who has successfully used it explains, is that it introduces the risk of pilferage. If the sales attendant is busy or perhaps looking the other way, patrons can leave without paying. However, there are on the market ice cream cabinets with transparent fronts so that the product can be displayed openly as it is in the candy case. These cabinets can be placed right on the refreshment stand counter—rather than away from it—and theft possibility is lessened.

Increased acceptance by theatre operators of these self-service freezers has been noted

(Continued on page 25)

Sell More . . . Faster
with Manley's **PERFECT PROFIT FAIR**
Sensational Manley ICE-O-BAR

New, fast-flow drink machine serves up to
1500 cold drinks on continuous draw! Simple
installation, operation, service . . . standard
parts.

The New Manley FRANK-BANK



BIG capacity . . . holds 5 dozen
buns, 10 dozen hot dogs . . .
serves fast from the bottom,
loads easily from top. **IMME-
DIATE DELIVERY!**

Write today to—

MANLEY, INC.

1920 Wyandotte St.
Kansas City 8, Mo.

Free and Easy

Some advertisements offer literature on
the product advertised, and often a coupon
is included as a convenient means of pro-
curing it. Moreover, The Theatre Supply
Mart (insert at page 19) provides a post-
card for this purpose. . . . Or, if you do
not see what you want advertised in this
particular issue, you may write the **BETTER
THEATRES SERVICE DEPARTMENT**,
Rockefeller Center, New York 20.

Candylines

. . . about lines of noteworthy
candy bars and pack special-
ties for theatre sales.

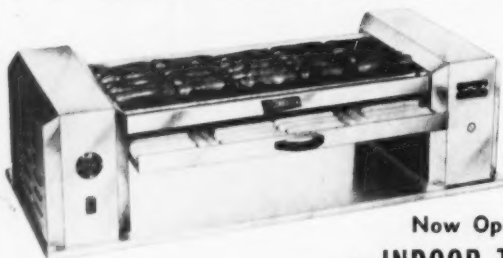
Brock's Dream Boats

A NEW line of cello package candies,
consisting of four different chocolate-
covered varieties and designed to sell at
10c, has been announced for general in-
troduction in the fall by the Brock Candy
Company, Chattanooga, Tenn.

Called "Brock Dream Boats," the new
candy includes peanut butter chips, mints,
caramels and coconut, all covered with



A NATURAL for Movie Theatres!



CONNOLLY AUTOMATIC ROLL-A-GRILL

Now Operating in Thousands of
• INDOOR THEATRES • DRIVE-INS

Boosting FRANKFURTER Sales and Profits

These are **SOME** of the THEATRES now reaping
extra profits with one or more **ROLL-A-GRILLS**:

Eloy Drive-In Theatre, Eloy, Ariz.	Palace Theatre, Huntington, W. Va.
Columbus Drive-In Theatre, Columbus, Ind.	Hutton Drive-In Theatre, Excelsior, Mich.
Rialto Theatre, Tulsa, Okla.	Dells Theatre, Wisconsin Dells, Wisconsin
Mission Theatre, Dalhart, Texas	Conal Drive-In Theatre, Tucumcari, N. M.
Starlight Drive-In Theatre, Parkersburg, W. Va.	Hollywood Theatre, Leaven- worth, Kansas
Renfro Drive-In Theatre, Vancouver, Wash.	Odin Drive-In Theatre, Greensburg, Pa.
Alamo Theatre, Indian- apolis, Ind.	Pekin Theatre, Montgomery, Alabama
Two-Lite Drive-In Theatre, Ontario, Oregon	61 Drive-In Theatre, Defour, Iowa
Roosevelt Theatre, St. Louis, Mo.	Civic Center Theatre, Great Falls, Montana
Orchards Drive-In Theatre, Lewiston, Idaho	Webash Drive-In Theatre, Webash, Ind.
Granada Theatre, Monte Vista, Colorado	Mesa Drive-In Theatre, Yuma, Arizona
Don Drive-In Theatre, Eosier City, La.	Columbia Theatre, Dayton, Ohio
Park Theatre, Benton Park, Illinois	Holdridge Drive-In Theatre, Holdridge, Nebraska
Rio Drive-In Theatre, Thermopolis, Wyoming	Stadia Theatre, Sacramento, Calif.
Twin Palms Drive-In Thea- tre, Corpus Christi, Tex.	Motor Vu Theatre, Belling- ham, Wash.
Orpheum Theatre, St. Joseph, Mo.	Yardell Theatre, El Paso, Texas

YES! These theatres are finding
ROLL-A-GRILL an impor-
tant source of added income. You too can
increase your "take" with this sensational
crowd-pleaser! Write today for details.

Consult your local dealer—
or use handy coupon for further information.

J. J. Connolly, Inc., 457 W. 40th St., N. Y. 18, Dept. BT-8

Send Connolly Automatic Roll-A-Grills literature to—

Name

Address

City State

STOPS TRAFFIC with its fascinating slow
rotary motion—**SELLS MORE FRANK-
FURTERS**—Makes 'em **FASTER**—Makes
'em **BETTER!**

NO SMOKE—NO ODORS. No installa-
tion needed—Just Plug In! Saves time
and labor—No attendant to watch or turn
franks—no scraping of grill. And it's **EASY
TO CLEAN!** Gleaming stainless steel **ROLL-
A-GRILL** remains bright, shiny, attractive—
grills clean, wholesome-looking franks!

SELF-BASTING, seals in juices, barbecues
frankfurters evenly on all sides, retains
natural flavor—frankfurter expands in size
—looks worth more, and you **GET MORE**
for it! Turns out up to 500 deliciously
barbecued franks per hour!

NEW FEATURE: "No-Waste" Stand by
Switch.



TYPICAL ROLL-A-GRILL INSTALLATION at
KENMORE DRIVE-IN THEATRE, KENMORE,
WASHINGTON

J. J. CONNOLLY, INC.

MANUFACTURER

457 W. 40th St., N. Y. 18, N. Y.
Phone: CH 4-5000 Cable JAYCONLEY

chocolate. Following experimental sale tests
in all types of retail outlets last spring, the
company has decided to merchandise the
candies in a display box to contain one
dozen each of the four varieties.

"Dealers have found," W. E. Brock, Jr.,
company president, points out, "that when
the candies are displayed in this box on
the counter, they sell approximately three
times as fast as when they are removed
from the box and placed inside a case or
on a candy rack."

In addition to the four-dozen display
box, packed six to the case, the candies
will be marketed in 60-count cases.

CANDY CONVENTION SLATED

Over 2,000 candy wholesalers, manufac-
turers and salesmen from all over the coun-
try were expected to attend the eighth an-
nual convention and exposition sponsored
by the National Candy Wholesalers Asso-
ciation, set for five days beginning August
2nd at the Conrad Hilton Hotel, Chicago.
The convention, which heralds the begin-
ning of the fall candy buying season, is not
usually held so early, this being the first
time it has been set for August. Over 100
lines of confectionery and allied merchan-
dise will be featured at the event.

UNFREEZING ICE CREAM PROFITS

CONTINUED FROM PAGE 23

recently. Yet at the great majority of snack bars across-the-counter service is the rule. A few theatres have also installed automatic dispensers for ice cream.

Introduction of new items is a further means of increasing ice cream sales at theatre stands. A number of operators—

both indoor and outdoor—have reported great success with "walkaway sundaes." These are simple to prepare, since in most cases regular 5-ounce cups of plain ice cream are used. All the attendant has to do is to take off the cup lid, put on the desired flavoring and top with whipped cream and chopped pecans. Usually sold at around 30c, this item is said to yield a fine profit—all the way up to 60%!

The most popular ice cream with theatre patrons generally continues to be that on a stick, probably because of youngster demand. Close behind are cups, sandwiches, cones and bon-bons. Frozen custard is extremely popular at many drive-ins, but it is by no means restricted to them, with several indoor operators finding it profitable. At the drive-ins the variety is greater, with many of them offering such novelties as "snow cones" and ice cream cake rolls.

Sales of ice cream doubled this summer at the Garden Auto-Torium drive-in at Ledgewood, N. J., when owner Wilfred P. Smith conceived the idea of moving his "cone counter" from behind the main station to a spot by itself near the picnic benches and tables. (See below.) A front view of the counter is shown at left. For details see text.

It is at the drive-ins, too, that a complete soda fountain service is more likely to be offered than at indoor stands. More and more of the outdoor theatres should install this extra service, in the opinion of a manager in Wisconsin, who calls the fountain "one of the best attractions at the stand." It is in fact a "necessity," he says, "if you wish to break away from the standard indoor theatre items and build volume with a near-restaurant type of operation. It certainly means a good deal of extra revenue for you."

INVENTORY PROBLEMS

Where soda fountains are installed, however, special problems of inventory control arise. With regular ice cream products this is not the case, since cups, cones, sandwiches, etc., can be counted and recorded in the same fashion as candy and other individually wrapped and sold merchandise. But with fountain operation, where bulk ice cream is used, an exact count is impossible. The only answer is through careful supervision, which can mean the difference between profit and loss.



THE VENDER-VANE

News and Comment about
Merchandise Sold in the Theatre

Special Racks Help Sales of Dime Bars

SALES of dime bars have jumped as much as from 61% to 268% in retail candy outlets employing special racks designed to separate the larger bars from nickel goods as developed by the National Candy Wholesalers' Association. This was disclosed by Ernest Prince of the McKeesport Candy Company, McKeesport, Pa., in a report to the National Confectioners' Association at its 70th annual meeting recently held at the Waldorf-Astoria in New York.

Investigation has also shown that the dime bars move even faster when such special displays contain a large variety of product, Mr. Prince pointed out. His report was based on early results of a survey the NCWA is making of the effectiveness of its special candy racks. Approximately

500 retail candy outlets are taking part in the experiment, and at the time Mr. Price made the report more than half of the returns had come in.

Intermission Trailers For Drive-in Theatres

A NEW series of six film trailers for use at intermission time to increase sales of all products at drive-in refreshment stands has been announced by the Hygrade Food Products Corporation, Detroit, together with its Kingan Division, Indianapolis.

The trailers are in color, and their running time is one minute. The films carry virtually no brand identification, according to the company's announcement, and are offered free of charge to drive-in operators carrying Hygrade's or Kingan's meat products. They can be secured on a rotating

basis from plants of the two companies.

Development of the trailers is the first phase of a new program to help drive-in operators increase their refreshment sales.

Portable Timing Unit For Hot Food Items

A NEW portable timing unit designed to control the warming period of hot food products has been announced by Helmco, Inc., Chicago.

Known as the "Hot Cup Timer, Model HCT-1" the new unit can be set to register any time from one to ten minutes. When the warming period is up, a bell rings to notify the operator; and the current cuts off to prevent overheating and eliminate scorched and wasted foods and drinks.

The new timer was designed by the company to be used with its Helmco Service



AT COCA-COLA'S BOOTH FOR ALLIED MEETING



Refreshment time was enjoyed at the display booth of the Coca-Cola Company by delegates to the 34th anniversary convention of Allied Theatre Owners of New Jersey, Inc., held in Atlantic City in July. Shown above (left to right) are Louis Gold, Allied vice-president; Wilbur Snaper, Allied president; Richard Gatt, Newark district manager for Coca-Cola; Charles Okun, special theatre representative for Coca-Cola, from the New York office; Fred Meyer, special representative for Coca-Cola; and Edward Lachman, ex-official of Allied.

Station and fits all of their line of hot cups. It can be used in preparing such hot foods as soups, cereals, chili, eggs, chocolate drinks and toddies.

Finished in baked enamel, the unit is rated to 700 watts and uses 110 volts a.c. only. It also incorporates "Dial-a-heat."

Bobtails with Two Ice Cream Capacities

TWO NEW models of self-contained soda fountain dispensing units ("bobtails"), equipped with an ice cream storage capacity of 30 and 40 gallons, have been announced by Everfrost Sales, Inc., Gardena, Calif.

The new units are companion models of the company's "Everfrost Fountainette," which has an ice cream capacity of 20 gallons. All three units are designed to provide complete fountain dispensing service and have a compressor, carbonator and water cooler. They utilize three temperature controls, one serving the cold storage compartment and syrup bank; one for plain

and carbonated water cooling and a third for the ice cream storage compartments.

The only installation required, outside of electrical hook-up, is attaching the water line, the company explains.

New Butter Dispenser For Popcorn Service

A NEW butter dispenser equipped with a special "triple-jet" nozzle designed for quick action in pouring melted



butter over popcorn, is now available through authorized distributors of Cretors Corporation, Nashville, Tenn., manufacturers of popcorn machines. The dispenser is a product of the White Manufacturing Company, Toledo.

Called the "Butter-Spray," the unit has a flasher sign with copy reading "Buttered Popcorn." Heat control is automatic with dual thermostats. The "double boiler" principle of moist heat is employed, it being designed to prevent burning or scorching while keeping the butter at the desired temperature.

Capacity of the unit is four pounds of butter, and it can be adjusted to dispense either 1/8- or 1/4- ounce of liquid butter. It has a nickel-chrome finish and all parts coming in contact with the butter are of stainless steel.

Theatres Launch New Popcorn Promotion

"THE POPCORN CARNIVAL," a giant summer program to stimulate the sale of popcorn in motion picture theatres throughout the United States and Canada, has been launched by the Popcorn Institute, Chicago, with the release to operators of new point-of-sale kits containing promotional material.

The popcorn kits are composed of 14 colorful display pieces, including streamers, pennants and backboard posters, designed to be used throughout the theatre lobby and around the box-office, as well as at the refreshment stand.

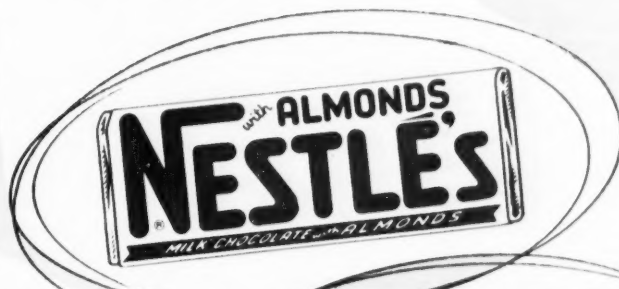
Orders for the kits from theatre operators totaled 4500 within two weeks after the program was announced, according to Clark Rhoden, Institute chairman. For the assistance of those theatres not having their own display department, an idea sheet showing ways the various pieces can be used is included in the kit. The material can be obtained through popcorn processor suppliers who are members of the Institute.

CANDY SALES SHOW INCREASE

Manufacturers of confectionery and competitive chocolate products reported

sales during 1952 of \$967,000,000, a slight increase over those for 1951, according to final tabulations made by the Bureau of Census, U. S. Department of Commerce. Sales for 1951 totaled \$965,000,000. The figures also revealed that manufacturer-wholesalers and manufacturer-retailers had increases for the year, but that the sales of chocolate manufacturers were down. It was also reported that sales of bar goods were down in value from 1951 by 3.8% while five- and ten-cent specialties were up in value 4.2%. In poundage the former showed a loss of 5.4%; while the latter showed a gain of 1%.

Nestlé's— WINNING MORE FANS DAY AFTER DAY!



Famous
Nestlé's Crunch,
Milk and Almond Bars.
Every one a big
favorite—Every
one with a big
following!



Available in
both 5¢ and 10¢
sizes, packed
100 bars per case.

See your Nestlé representative or write for more details

THE NESTLÉ COMPANY, INC., 2 WILLIAM STREET, WHITE PLAINS, N. Y.

about Products . .

★ news and views of the market and its sources of supply

Strong Lamp Adapted To New Carbon Trims

ADAPTATION of the Strong "Mighty 90" projection arc lamp to permit use of two new carbon trims to meet the demand for increased screen illumination as required by 3-D and wide-screen as well as standard drive-in projection, has been announced by the Strong Electric Corporation, Toledo.

With proper combinations of negative heads, positive drive motors, carbon contacts and carbon drive roller sets, the 11mm regular uncoated carbon can be burned to 120 amperes and the new 10mm "Hitex" carbon or equivalent can be burned to 135 amperes. Approximately 25% more illumination can be obtained at 135 amperes with the 10mm "Hitex" than with the 10mm regular at 105 amperes, the company points out.

The necessary parts required to burn any of these carbon trims can be supplied either as original equipment on new lamps or as conversion parts for field installation in older lamps. A technical bulletin (No. 101) with information regarding the il-

lumination, arc power requirements and parts required to use the new carbons, as well as the 9- and 10mm regular carbon trims in present use, will be supplied by the company upon request. (1 City Park Avenue, Toledo 2.)

New Screen Paint for 2-D, W-S, and 3-D

A NEW SCREEN paint, marketed under the trade name "Uni-Max," has been developed by the EPRAD Corporation, Toledo. The paint is suited to either 2-D, wide-screen or 3-D presentation, according to Al Boudouris, president of EPRAD, who states that it can be used for both indoor and outdoor theatres.

"Uni-Max" appears black, and the manufacturer explains that it does not reflect light from the sky, but only projection light. This is said to enable drive-ins to show films from 15 to 30 minutes earlier.

The paint was recently used on the screen of the Jesse James drive-in at Toledo for a showing of "House of Wax," which caused traffic to be tied up for two miles in both directions on U. S. Highway 24.

All-Purpose Type of Metallic Drive-In Screen

EFFORTS TO MAKE a wholly metallic drive-in screen that would be suitable to third-dimensional as well as two-dimensional projection, are reported by Poblocki & Sons, Milwaukee, to have been successful, with the result that the company has replaced production of both its "Permascreen" and "Permalum" 3-D screen with a new all-purpose model of the "Permalum" type. The new "Permalum" is also entirely of metal and is prefabricated for installation according to ramp measurements and throw of each drive-in, according to data supplied by the purchaser.

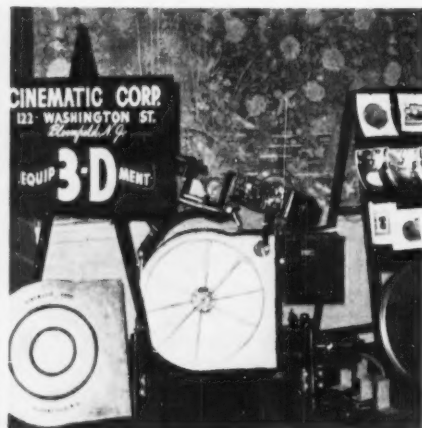
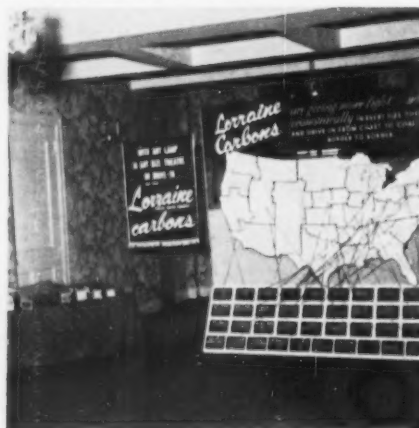
Describing the effort to develop a screen that would be suited to 3-D pictures, and also provide desired distribution of light across the screen for 2-D projection, the announcement says:

"We started to work on metallic screens that would reflect light to extreme angles and evenly over the entire ramp area. This was difficult since there are many different drive-ins. A survey had to be made by asking hundreds of exhibitors for the plot plan of their drive-ins to determine the extreme angle of each one, then after that the problem was to develop a 'Permalum' screen tailored to fit each particular extreme angle. We considered, too, that many drive-ins do not have enough light to give good definition at ramps farthest away from the screen at right angle, let alone at extreme angle or end ramps, and that if we developed a screen to fit each drive-in, millions of dollars could be saved in abandoning extreme angle ramps and building new ramps. Also millions could be saved by making the proper screen for each drive-in so that drive-ins could show all pictures in the same manner as could the indoor theatre."

The experimental "Permalum" screen of the new type was made with hand tools, but dies are now in process of manufacture, the announcement explains, so that deliveries are beginning in August.

For fabrication of the new "Permalum" for a specific drive-in, the manufacturer

EXHIBITS AT NEW JERSEY ALLIED CONVENTION



Delegates to the 34th anniversary convention of the Allied Theatre Owners of New Jersey, Inc., held in July at Atlantic City, saw a number of equipment manufacturers' exhibits, including that of Carbons, Inc., Boonton, N. J. (left), which featured a display map of their distribution set-up; and that of Cinematic Corporation, Bloomfield, N. J., manufacturers of 3-D and wide-screen projection equipment, including generators, rectifiers, 25-inch magazines, and screen frames.

needs to know (1) the angle of projection, (2) distance from front ramp to screen face, (3) distance from screen to last ramp, (4) extreme viewing angle, and in the case of a curved screen, (5) projection throw.

A brochure on the new screen is available on request from the manufacturer (2159 S. Kinnickinnic Avenue).

RCA Reflector Lamp for Operation at 128 Amperes

A REFLECTOR lamp for operation at a maximum of 128 amperes has been added to the RCA line of projection lighting equipment under the trade-name "Wide-Arc." Basically similar to the RCA "Brite-Arc," the new lamp is designed for use of the new "National Hitex" positive carbon.

The positive is rotated at 15 revolutions per minute, compared with 8 rpm for the "National H. I." and comparable 10mm positive used in the "Brite-Arc." The "Wide-Arc" is of the type employed for demonstrations of CinemaScope, presenting pictures 65 to 70 feet wide.

The lamp is equipped with a "light-cooling" device consisting in glass capable of filtering out light in the "hot" side of the spectrum, placed on a slant in a vent having a small fan at the top. This is mounted between the lamp and the shutter housing.

Carbon jaws are cooled by recirculated water. The circulator operates directly from the arc voltage so that it starts operation automatically as soon as d.c. power is supplied the arc.

To cope with the increased heat at the arc, as well as to draw off combustion dust, the lamphouse is equipped with a stack assembly located immediately above the arc flame, and the door on the operating side contains ventilating holes directed in louver fashion toward the floor to allow passage of air and not subject tail flame to draft.

Dowser controls are located on both sides of the lamp at the forward end, and both horizontal and vertical carbon adjustments are placed at the rear.

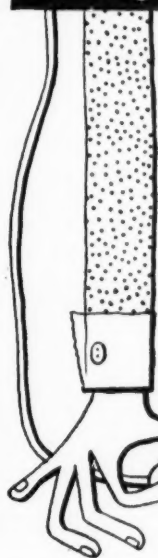
It is pointed out that the "Wide-Arc" is also adapted to use of the 10mm "H. I." positive for operation at amperages to 98.

Also added to the RCA line to meet the higher power requirements of "wide-screen" technique, are two motor-generators, one (Type 19) for a 208-volt line, the other (Type 20) for a 220-volt line. Output ratings of both are 125-250 amperes, 90 volts.

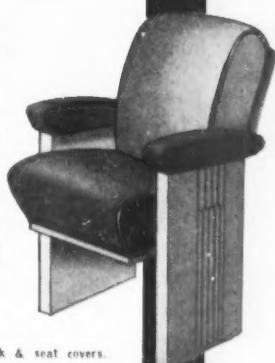
RCA SOUND IN MUSIC HALL

The Radio City Music Hall in New York City has been equipped with an RCA stereophonic sound system, according to an

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announcement by J. F. O'Brien, manager of the Theatre Equipment Section for the Engineering Products Department, RCA Victor Division, Radio Corporation of America, Camden, N. J. In addition to three of the largest type RCA stage speaker systems, two reproducers were installed in the projection booth. The Criterion theatre, New York, has also been equipped for stereophonic sound by RCA.

Portable, Pulse-Jet Insecticide Device

A NEW, PORTABLE pulse-jet device that atomizes a liquid insecticide into a dense, clinging fog, designed to destroy mosquitoes and other insects which prey on drive-in theatre audiences, has been introduced by Devenco, Inc., New York.

Called "Swingfog," the unit has a gasoline-fueled, pulse-jet heater which generates an exhaust stream through a rifle-like tube. As the heater is operating, a pesticidal formulation is automatically injected into the end of the tube. When the pesticide-charged exhaust hits the atmosphere, the resulting condensation forms a fog composed of millions of poison-charged droplets. Since the heating period is of fleeting duration, pesticide potency is unaffected, the company points out.

Besides the tube and heater, the device consists of insecticide and fuel tanks and a hand air pump. Weighing about 30 pounds filled, the apparatus is carried by hand, suspended by a shoulder strap. It is started by momentary contact with a storage bat-

tery and by a few strokes of the hand pump. After the heater starts functioning, the device, providing its own ignition, operates automatically with the battery disconnected. Because of its portability and relative lightness, it can penetrate any terrain accessible to its operator, according to the company.

The unit is designed to operate one hour on one filling of its fuel tank, which has a capacity of 1.2 quarts. The insecticide tank holds 4.2 quarts, enough for a half-hour's operation. During use, both tanks may be refilled without using the battery for restarting. The device is designed to



cover two acres with pest-killing fog in less than 20 minutes and to fog 35,000 cubic feet of enclosed space in five minutes.

Since the unit has only two moving parts, lubrication is unnecessary and maintenance small. The micron size of the droplets can be adjusted to meet specific field situations.

The first drive-in theatre in North

America to use the "Swingfog," according to the company, was the Trail drive-in at Houston, Tex. Jack Farr, manager of the theatre, gives the device top billing in newspaper advertisements. The ads feature a drawing of the device and invite the public to see it in action. "Come out," they say, "enjoy the show and see this machine work." He has also exploited the fact that the unit traces its ancestry to a famous terror weapon, the German V-1 bomb, used in World War II.

The new unit also can be used as a frost-fighter, according to the company. Utilizing a suitable fog solution in the insecticide tank, it can quickly generate a fog cover to combat radiation frost that occurs when there is no natural cover, like clouds, to reflect heat radiated from the earth's surface.

Moreover, when the insecticide tank is filled with gasoline and the tube is capped with a special cone, the unit becomes a flame-thrower for destroying weeds and other noxious plant growths.

National Carbon Names New Product Sales Head

J. R. JOHNSTONE has been appointed manager of the Carbon Product Sales Department, it is announced by the National Carbon Company. D. B. Joy, who has occupied that position for many years, has been named to an executive post in another department. Mr. Johnstone graduated from the University of Illinois in 1933 with a B.S. degree in Electrical Engineering and has been with National Carbon Company since 1937. He was engaged in various sales and administrative functions before being given his present assignment. Lighting carbons for the motion picture industry will be high among Mr. Johnstone's interests because of the increased light demands of 3-D and wide-screen systems.



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MOTIOGRAPH INSTALLATIONS

Installation of the largest model in its line of stereophonic sound reproduction equipment has been completed in the Strand theatre, Louisville, Ky., by Motiograph, Inc. Chicago. Other recent installations include ones at the Paramount theatre, Rochester, N. Y.; Loew's Paradise and Valencia theatres in New York City; the Villa theatre, Salt Lake City; and United Paramount's Fox theatre, Atlanta.

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New Carbons for the New Projection Systems

By F. P. HOLLOWAY, R. M. BUSHONG, W. W. LOZIER

of the National Carbon Company

THE ATTENTION of theatre owners, as well as projectionists, is being focused on the need for more projection light created by recent developments in the motion picture field, such as "wide-screen" and three-dimensional motion pictures, and also outdoor theatres. In some instances, the projection light requirements have been greatly altered, necessitating a complete re-appraisal of carbon arc light sources and lamp equipment.

A paper published in 1947† gave a complete summary of the amount of screen illumination which could be obtained with the popular combination of lamps, optical systems and carbons used for 35mm projection. The years since that earlier report have seen important new developments in all aspects of motion picture projection systems. "Hitex"* 13.6mm Super-High-Intensity carbons were introduced in 1949 for use in rotating carbon, condenser type lamps at 178-180 amperes. Recent months have witnessed the introduction of a new 13.6mm standard High-Intensity carbon to replace the former one used in condenser type lamps at 125-150 amperes.

A new "Suprex"* 9mm positive carbon has extended the range and output of the

non-rotating carbon, reflector type lamp used with copper-coated non-rotating carbons. A new "Suprex" 7mm positive has made possible increases in efficiency and light output compared to "Suprex" 7mm carbons formerly used. New high-speed reflector type lamps employing rotating 9mm and 10mm positive carbons have been marketed and are finding wide usage.

FOR HIGH AMPERAGE

In addition to these combinations already in commercial usage, the National Carbon Company has developed several new carbons specifically to meet the demands of the new projection systems. These include the new "Hitex" 9mm and 10mm carbons for rotating type reflector lamps; and the new "Ultrex" 10mm, 11mm and 13.6mm carbons, which are most effective when used with adequate water cooling in rotating reflector as well as condenser type lamps. While these latter new carbons have not been placed on the market as yet, they will be available whenever suitable lamps are announced.

Figure 1 shows maximum screen lumens at different arc currents for various lamp and carbon combinations with no film, shutter or filters. Values of screen lumens obtained with the lamps and optical systems adjusted to produce 80% side-to-center distribution ratio are not shown but generally fall 10% to 25% below the maximum values. Figure 1 shows that the ro-

*The term "Hitex", "Ultrex", and "Suprex" are trade-marks of Union Carbide and Carbon Corporation.

†R. J. Zavesky, C. J. Gertizer and W. W. Lozier, "Screen illumination with carbon arc motion picture projection systems," Jour. SMPE, 48: 73-81, January 1947.

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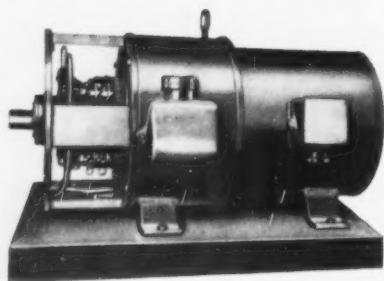
Amper- age	Posi- tive	Grade	Nega- tive	Grade
65-75	9x14	544 c	7x9	545 c
75-85	9x14	544 c	8x9	545 c
75-90	9x20	552-09	5/16x9	557 c
85-105	10x20	552-09	11/32x9	557 c
100-120	10x20	552-09	3/8 x9	557 c
120-135	13.6x22	553-01	7/16x9	557 c
135-160	13.6x22	553	1/2 x9	555 c
160-180	13.6x22	583-08	1/2 x9	555 cn

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tating type reflector and condenser lamps are capable of projecting more than 20,000 lumens with standard carbons, and more than 30,000 lumens with suitable experimental carbons.

It must be mentioned that in some cases these lamps can project more light and heat on to the film than can be accommodated without some suitable cooling means. It is not the purpose of this article to specify means of protecting the film from high levels of radiant energy flux. It will be pointed out, however, that the use of

jection systems may be analyzed in correlation with these latest developments, beginning with a restatement of the American Standards Association indoor theatre brightness standards, which recommends a screen brightness of 9-14 foot-lamberts with the projector running and no film in the gate.

STANDARD INDOOR PICTURES

The data of Figure 1 have been used to calculate the widths of screens which can

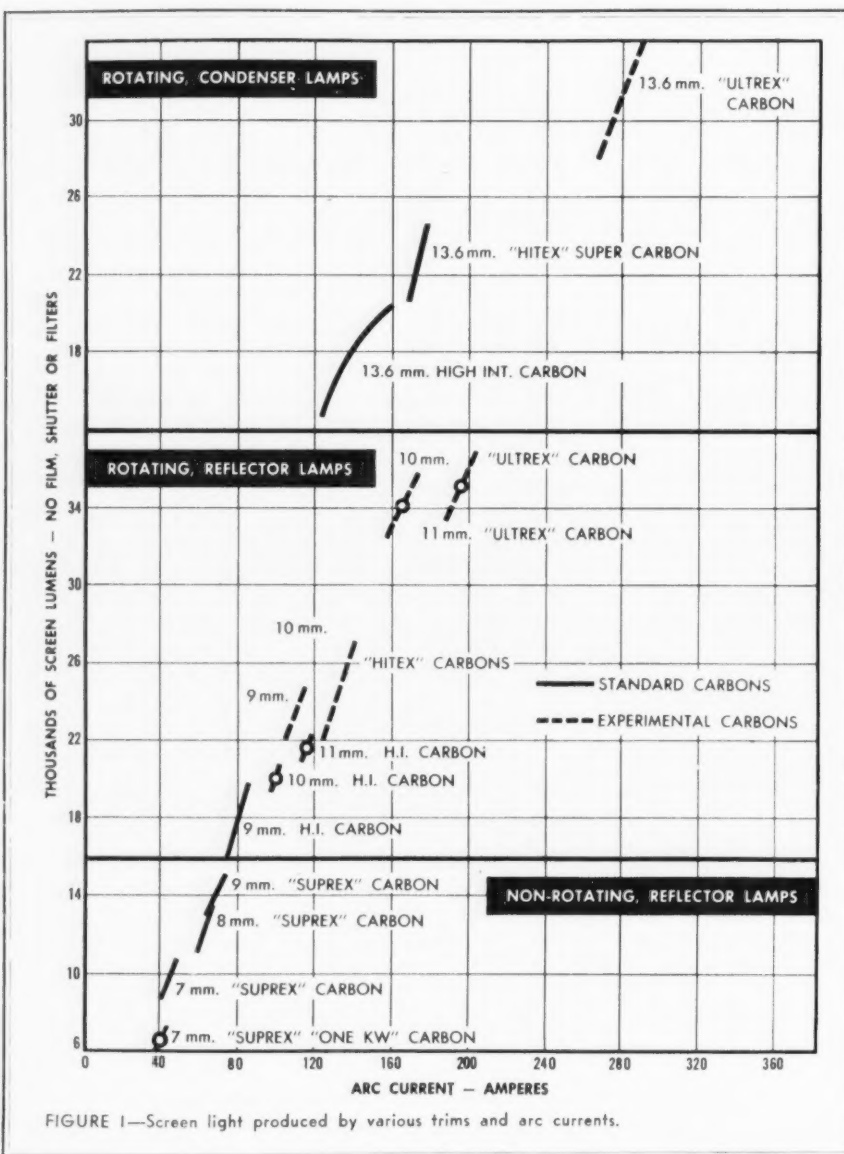


FIGURE 1—Screen light produced by various trims and arc currents.

infra-red absorbing filters, infra-red reflecting filters, controlled air blast and of a water cooled film gate have all been claimed to provide some protection to the film. Such protective means may require the sacrifice of a small portion of the screen light and will correspondingly change the lumen values of Figure 1.

The light requirements of the new pro-

be illuminated to the ASA Standards, with a projection shutter of 50% transmission, a projection room port glass of 90% transmission, and a projection screen of 75% reflection factor. The resultant screen widths are shown in Figure 2. The lower ends of the screen width ranges shown in Figure 2 belong to the smaller and lower power carbon trims and to the maximum

recommended screen brightness; and the larger screen widths pertain to the larger and higher power combinations and to the *minimum* recommended screen brightness. No allowance has been made for light losses that may occur with heat filters which may be needed under some conditions to prevent "heat on film" troubles. The data of *Figure 2* will need to be correspondingly altered in case there are any additional light losses beyond those assumed. For example, a 10% loss in light will reduce the indicated screen widths about 5%.

Reference to *Figure 2* shows that "Suprex" carbon trims are capable of illuminating screens approximately 16-30 feet wide at maximum light. Rotating type reflector lamps increase these screen widths to 23-33 and 26-37 feet with standard carbons. Generally speaking, the rotating type condenser lamps are capable of illuminating screens of about the same width as the rotating type reflector lamps.

OUTDOOR THEATRES

The foregoing discussion of standard projection conditions shows the present difficulty of lighting screens 50-70 feet in width, common sizes at outdoor theatres, to the standards of 9-14 foot-lamberts applicable to indoor theatres. However, the screen brightness requirements of outdoor theatres are not as precisely known as are those for indoor theatres, because of the widely variable physical conditions. Just what level of screen illumination can be obtained on these large screens depends on the maximum amount of light available from the projection system.

Increasing the indicated screen widths by 50%, *without changing the present standard ratio of height to width*, corresponds to a screen area 2.25 times greater. Such a screen can be illuminated by the combinations of *Figure 1* to a center brightness of 4-6.2 foot-lamberts. These screen brightness limits have been chosen *not* because of their ultimate desirability, but rather because they are in the range being obtained by some outdoor theatres. The rotating type *reflector* lamps, and the rotating type *condenser* lamps, can illuminate screens of 45-70 feet wide to a center screen brightness of 4-6 foot-lamberts.

WIDE-SCREEN REQUIREMENTS

Although the data contained in the tables are limited to projection from a standard 35mm motion picture film aperture of 0.600x0.825-inch and thus are not directly applicable to other film aperture sizes and picture aspect ratios, rough estimates can be made in some instances. For example, the outputs of the various 35mm

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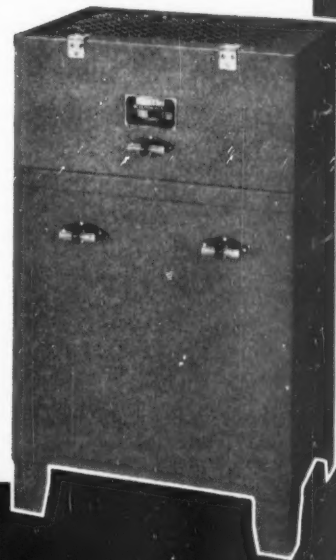
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95 Amperes—Type S-100

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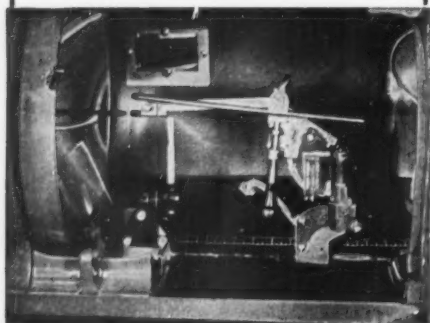
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film projection systems may be redistributed by optical means over various sizes and shapes of film apertures and projection screens. If this is accomplished with minor or known losses, the results expected can be closely approximated.

The requirements of CinemaScope, which employs a projection frame substan-

duce by one-half the available screen brightness obtainable with a normal unexpanded image. Therefore, the light requirements for the same screen brightness would be double those of conventional 35mm pictures on the same type screen.

If suitable directional type screens of higher reflection factor, with adequate uni-

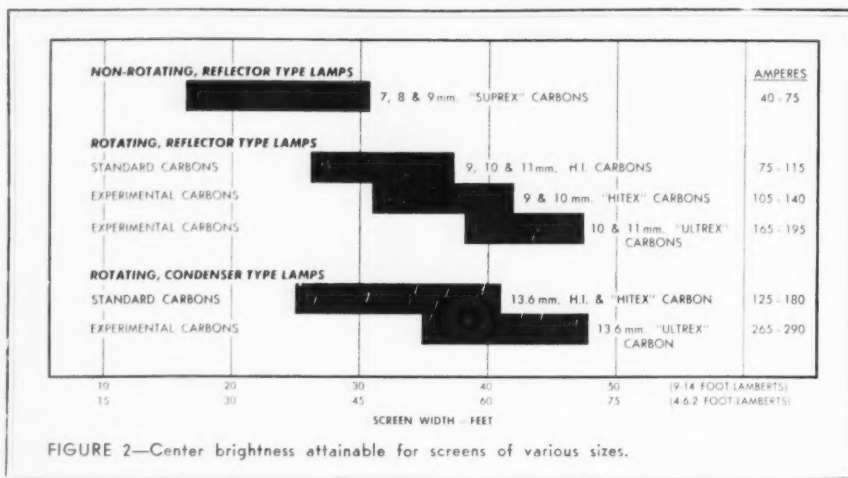


FIGURE 2—Center brightness attainable for screens of various sizes.

tially of standard dimensions, but a 2.55-to-1 picture aspect ratio, can be calculated once the information on the transmission and reflection of the added accessories employed is known. Not considering the optical losses in the added anamorphic lens, which functions to produce a two-fold expansion of picture width during projection, this expansion would produce a two-fold increase in picture area and therefore re-

formity over the audience area can be obtained, the lumen output required to illuminate a screen of given size to a specified brightness can be reduced proportionately.

In the case of CinemaScope projection, if a directional screen can be obtained with twice the reflection factor of a normal matte screen, the two-fold increase in screen area produced by the anamorphic

3-D PROJECTION LIGHT OUTPUT BASED ON ONE HOUR RUNNING TIME

(Given for various "National" carbons. Values in parentheses are approximate.)

Positive Carbon	Typical Positive Carbon Travel (1) Inches	Positive Cons. Rate Amps	Positive Cons. Rate Inches/Hour	Max. Light Screen Lumens (2)	Light % Dist.
Non-rotating, Reflector Type Lamps—"One Kilowatt" D-C. Trim					
7mm "Suprex"	7 1/4	40	5.8	6500	65
Non-rotating, Reflector Type Lamps—"Suprex" Trims					
7mm New "Suprex"	10	47	10	10500	69
8mm "Suprex"	10	62	10	11800	65
9mm "Suprex"	10	65	(10)	13000	70
Rotating, Reflector Type Lamps—Standard Carbons					
9mm High Intensity	16	78	16	16800	60
10mm High Intensity	16	(95)	(16)	(18500)	60
11mm High Intensity	16	115	15	21500	65
Rotating, Reflector Type Lamps—Experimental Carbons					
10mm "Hitex"	16	(120)	(16)	(20500)	65
Rotating, Condenser Type Lamps—Standard Carbons					
13.6mm New High Intensity	18	160	17.5	20500	60
13.6mm "Hitex" Super	18	175	18	22500	60

(1) Depends upon lamp design.

(2) Screen lumens without shutter, film, filters or stereoscopic accessories.

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Permalum Screen

Permanent
Screen for
2-D and
3-D in
experimental
stage



lens would be approximately compensated for, and the existing screen brightness with the same projection lamp would be essentially the same.

REQUIREMENTS OF 3-D

The stereoscopic motion pictures of the type being shown in this country employ separate lamps, projectors and 35mm films for the projection of right and left eye pictures, each polarized at right angles to the other. A metallic type screen is used, and polarizing viewers are worn by the audience. The light losses will depend upon the transmission factors of these various stereoscopic components, which vary with the particular design and technical characteristics. Typical transmission values must be discussed here, realizing that these may be altered by future design changes during the evolution of stereoscopic motion picture projection.

Present-day polarizing materials are reported to have a typical light transmission value of 40%. The viewing spectacles, likewise, are reported to have a transmission of 80%. At the present time, the screen reflection factor of suitable metallic type screens is more uncertain and subject to variation, depending upon the particular type employed.

A general characteristic of the metallic type screen is an inverse relation between maximum screen reflection factor and uniformity of screen brightness over all angles of view in the theatre. Consequently, a compromise is chosen between high screen reflection factor with undesirable directional variation on the one hand, and lower screen reflection factor with better directional characteristics on the other.

A reflection factor of 125% is typical for a number of these specular screens, meaning the reflected screen brightness measured in foot-lamberts is 125% times the light intensity in foot-candles incident on the screen. The combination of this screen reflection factor with the transmission values of the polarizer and the viewer results in an overall light transmission of 40% ($1.25 \times .40 \times .80 = 0.40$), compared to the 75% reflection factor assumed for a matte screen. The stereoscopic projection components therefore reduce the final screen brightness to a value equal to 53% ($40 \text{ divided by } 75 = 0.53$) of that of the same projection system with a matte screen without stereoscopic accessories.

In other words, the screen brightness requirement is approximately double that for conventional 35mm projection. The fact that separate projectors are employed for the right and left eye pictures does not alter the basic facts of this analysis, for each projector is subjected to this approximately 50% loss in brightness and contributes only to the brightness and picture

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observed by one eye, and the composite picture brightness visible to both eyes is still equal to that furnished by the individual projectors to each of the observer's eyes. Should efforts be successful to produce screens with higher reflection factor and with adequate uniformity of brightness over the theatre viewing angles, then the final screen brightness figure will be increased, with a corresponding decrease in the required amount of projection light.

On the basis of a 50% loss in picture brightness, the output of light with various sizes of screens can be estimated by a simple proportioning of the screen widths,

A combination of these lumen outputs, with the transmission and reflection factors already described for stereoscopic projection, results in the screen widths which can be illuminated to the recommended 9-14 foot-lamberts screen brightness range. These screen widths have been plotted in Figure 3 for the various lamps and carbons which permit one hour of operation.

Removal of the limitation of one hour's operation would permit the use of all carbons at their maximum operating current, at which in each case they would produce at least 20 minutes of continuous burning and would project a standard 1800-foot

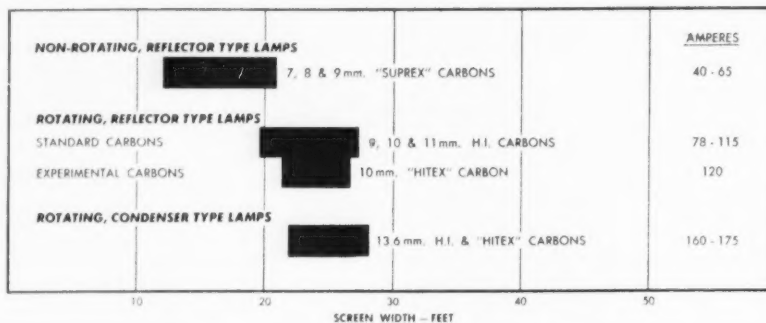


FIGURE 3—Size of stereoscopic screen capable of illumination to 9-14 foot-lamberts brightness at center of screen—based on operating conditions producing a minimum of one hour continuous operation.

or screen brightnesses, shown in Figure 2. Accordingly, the indicated widths of screens could be illuminated to one-half the brightness values shown and, alternatively, the various systems would illuminate screens about 70% of the widths shown to the same brightness levels employed in Figure 2. Still another way to look at the situation is that two projection lamps with twice the lumen output shown in Figure 1 will be needed to produce equivalent brightness with the same size of screen as in Figure 2, but with stereoscopic projection.

Current practice with stereoscopic motion pictures using two interlocked projectors makes it desirable to consider operating conditions which will permit a minimum of one hour of operation of the projection lamps without interruption in order to minimize intermissions for rethreading projectors. Usually this is determined by matching the burning rate of the positive carbon to the available length of positive carbon travel permitted by the lamp design, and is subject to future change with lamp modifications now being considered.

The arc current, consumption rates and lumen output for one hour of operating time are given in an accompanying table. It should be remembered that these screen light values are the full output of the projection system, undiminished by shutter, film, filters or any stereoscopic accessories.

reel. This would increase the light from some of the more powerful trims sufficiently to permit an increase in screen width of approximately 5 feet, and would make available recommended levels of brightness for screens fully 30 feet in width.

Development of a suitable magazine type lamp, designed for joining of carbons and continuous burning from one carbon to another, may be possible, permitting maximum currents and adequately long burning periods.

SUGGESTED PRACTICE

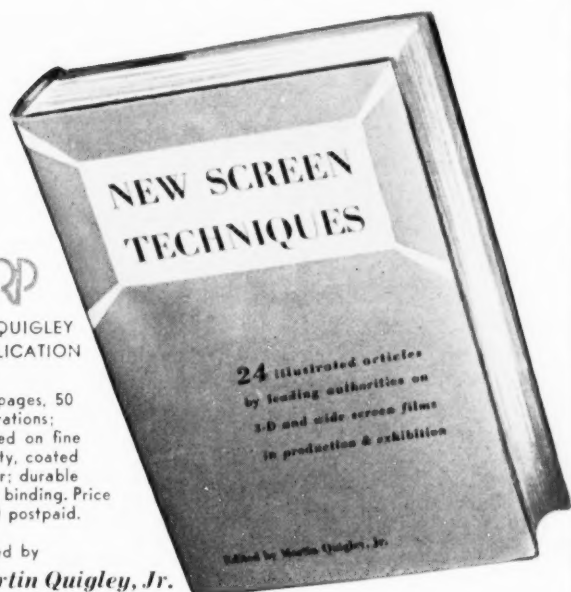
The foregoing discussion emphasizes the need for more projection light. The revolutionary techniques are still new, and since it is not practical to develop and control everything all at once, immediate perfection cannot be expected. The new carbons which have been developed will produce considerably more screen light; their successful utilization, however, will require suitable lamps and other projection equipment. For the present, however, acceptable levels of screen brightness for these new systems are within reach, provided the equipment necessary to operate the higher capacity carbons is installed; and provided the entire projection system, including lenses, mirrors, condensers and port glasses, is in adjustment and in good clean optical condition.

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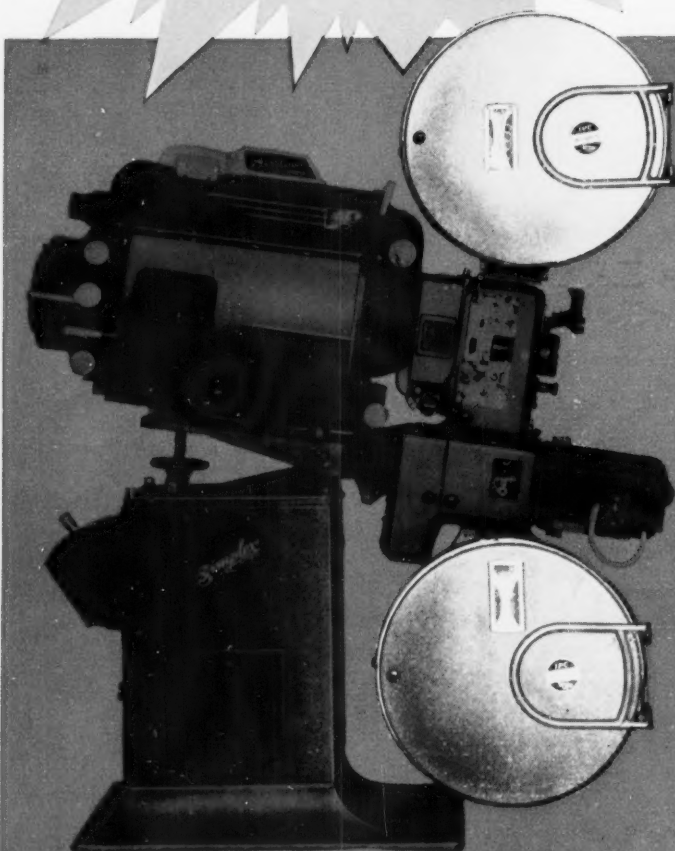
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